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From the collections of Sydney Living Museums / Historic Houses Trust of NSW

CASTLE of ANDALUSIA.

A COMIC OPERA

as it is Performed, with Universal Applause, at the

THEATRE ROYAL in COVENT GARDEN;

the Selected Society

Handel,
Vento,

Giordani,
Bertoni,

Giardini,
D'Arne,

and Carolan the Irish Bard.

THE OVERTURE, CHORUSES, NEW AIRS &c. COMPOSED, BY

DOCTOR ARNOLD. Pr 10 6

London, Printed for C. Goulding, N^o 5 Pall Mall

where may be had all the above Composers Works.

Entered as Stationers Hall

OPERA FIRE to the CASTLE of ANDALUSIA

Dr. Ar. 11.

Allegro

The musical score is written on ten staves, alternating between treble and bass clefs. It features various musical notations including notes, rests, and dynamic markings such as 'P.' (piano) and 'F.' (forte). The tempo is marked 'Allegro'.

5^{ves} London Printed for G. Goulding, 45 Pall Mall. 5^{ves}

Handwritten musical score on page 120, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *F. P.* (Forte Piano) and *Segue*. The music is arranged in a system of staves, with some staves containing multiple measures of music. The paper is aged and shows signs of wear, including discoloration and some staining.

Dynamic markings and section labels visible in the score include:

- F. P.* (Forte Piano)
- Segue*
- F.* (Forte)

121

Handwritten musical score on page 121, featuring six systems of music. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and performance instructions visible in the score include:

- P.** (Piano) and **F.** (Forte) markings.
- Segno.** marking in the final system.
- syes** (likely a misspelling of *syces* or *syces*) markings in the third, fourth, and sixth systems.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including treble and bass clefs, and dynamic markings like "Andante con espressione" and "Solo Ger. Flute".

The score is written in a historical style, likely from the 18th or 19th century. It consists of several systems of staves. The first system shows a complex texture with many notes. The second system begins with the tempo and expression marking "Andante con espressione" and includes dynamic markings "F." (forte) and "P." (piano). The third system includes the instruction "Solo Ger. Flute." (Solo German Flute). The fourth system includes the instruction "Hautcons. Solo." (Hautconsort Solo). The notation includes various note values, rests, and articulation marks.

Violins. F. P. F. P.

Corni.

ad Lib.

Allegro

M.F.

F.

The image shows a handwritten musical score on aged paper. It consists of six systems of staves. The first system has two staves, with the top staff labeled 'Violins.' and the bottom staff labeled 'P.'. The second system also has two staves, with the top staff labeled 'F. P.' and the bottom staff labeled 'F. P.'. The third system has two staves, with the top staff labeled 'Corni.' and the bottom staff labeled 'ad Lib.'. The fourth system has two staves, with the top staff labeled 'Allegro' and the bottom staff labeled 'F.'. The fifth system has two staves, with the top staff labeled 'M.F.' and the bottom staff labeled 'F.'. The sixth system has two staves, with the top staff labeled 'F.' and the bottom staff labeled 'F.'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score on page 124. The score is written on multiple staves, featuring complex notation including treble and bass clefs, various musical symbols, and dynamic markings. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. Key markings include "P." (Piano), "Minore." (Minor), "Obd. soli" (Obbligato solo), and "Vajore." (Major). The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The page number "124" is written in the top right corner.

Allegro Resoluto

Here here we sons of freedom dwell here we sons of freedom dwell in our

Here here we sons of freedom dwell here we sons of freedom dwell in our

Here here we sons of freedom dwell here we sons of freedom dwell in our

friendly rock-hewn Cell in our friendly rock-hewn Cell plea-fures dictates we o-

friendly rock-hewn Cell in our friendly rock-hewn Cell plea-fures dictates we o-

friendly rock-hewn Cell in our friendly rock-hewn cell plea-fures dictates we o-

-bey na-ture points us out the way pleasures dictates we o--bey na--ture

-h na-ture points us out the way pleasures dictates we | o--bey na--ture

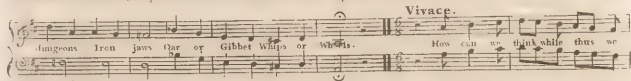
-bey na-ture point us out the way pleasures dictates we -bey na--tur

points us out the way na - ture points us out the way e - ver jovial great and
points us out the way na - ture points us out the way e - ver jovial great and
points us out the way na - ture points us out the way e - ver jovial great and

free valour valour guards our Liberty our Liberty our Liberty
free valour valour guards our Liberty our Liberty our Liberty
free valour valour guards our Liberty our Liberty our Liberty

Handwritten musical score for a song, likely "Rocky Mountain". The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "Here here we sons of freedom dwell in our friendly rock hean Cell pleasures dictates we o-". The next four staves are piano accompaniment for the vocal parts, with the lyrics: "hey na - - ture points us out the way na ture points us out the way.". The final two staves are piano accompaniment for the piano part, with the lyrics: "Solo RAMIREZ. M. Reinhold. Of severe and partial Pia.". The score is written in G major (one sharp) and 2/4 time. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand.

Here here we sons of freedom dwell in our friendly rock hean Cell pleasures dictates we o-
Here here we sons of freedom dwell in our friendly rock hean Cell pleasures dictates we o-
Here here we sons of freedom dwell in our friendly rock hean Cell pleasures dictates we o-
Here here we sons of freedom dwell in our friendly rock hean Cell pleasures dictates we o-
hey na - - ture points us out the way na ture points us out the way.
hey na ture points us out the way na ture points us out the way.
hey na - - ture points us out the way na ture points us out the way.
Solo RAMIREZ. M. Reinhold.
Of severe and partial
Pia.



Chorus.



F. r.

Jung by W. Reinhold

Dr. Arnold.

Bold but not too fast.

V. NIEFZ.

Flow, thou regal purple stream tinted by the solar beam In my Goblet sparkling

rife cheer my heart and glad my eyes Flow, then regal purple stream tinted by the solar beam

beam in my Goblet sparkling rife cheer my heart and glad my eyes in my sparkling Goblet

rife cheer my heart and glad my eyes cheer my heart and glad my eyes.

My brain af cend on Fancy's wing 'noint me Wine a jo-vial

King my brain af cend on Fancy's wing 'noint me Wine a jo-vial King my brain af cend on Fancy's

wing 'noint me Wine a jo-vial King 'noint me Wine a jo-vial King a jo

vial King a jovial King a jovial King.

vial King a jovial King a jovial King.

While I live I'll save my clay when I'm dead and gone a way let my thirty Subjects

P. F. P.

say a Month he reign'd but that was May While I live I'll save my clay when I'm

F. P. F. P.

dead and gone a - way let my thirty Subjects say a Month he reign'd but that was May let my thirty

Subjects say a Month he reign'd but that was May let my thirty Subjects say a Month he reign'd but that was

F. P. F. P.

Chop?

May but that was May but that was May.

F. r.

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#

Young W. Kennedy.

Dr Arnold

Graziofo

ALFONSO

The

F. P. E. P. E.

P.

Far dy Sailer braves the Ocean Forest, of the raging Winds yet his heart ex-

foft e - mo - tion the last leave his Love behind throbs throbs throbs

throbs yet his heart with soft e - mo - tion throbs to leave his Love be - hind to

leave his Love be-- hind - - - to leave to leave his Love - b.

M.F.

bind

P. F. P. F. P.

Fine. To dread of foreign foes a stranger tho' the youth can duntle-ly roam

P.

-larming fears paint ev' - ry dan-ger in a ri - val left at home a larming fears paint

ev' - ry dan-ger in a ri - val left at home The

195
#2

Lucy by H. Kennedy.

Vento

Amoroso F. P. F. P. P. F. P.

ALPHONSO

Come ye hours ah F. P. F. P.

come hours with bliss re- I fear Sym. come Sym. come ye hours with bliss re- F. P.

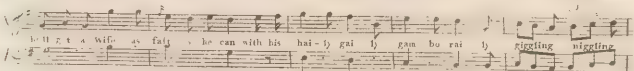
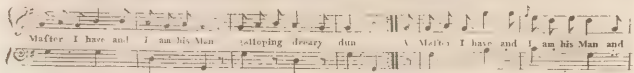
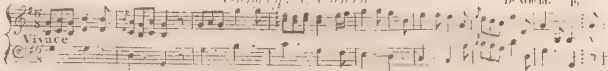
pl at Ol bear me to Vic to rias feet bear me t Vic to rias feet bear me to Vic to rias M.F. M.F.

Fet. Fine.

Cheerless Win - - ter must I prove
 ab - sent from the Maid I love when ab - sent from the Maid I love
 But the joy our meet ings bring flow the glad re - - turns of
 Spring but the joy our meet ings bring flow the glad re -
 turn of Spring. al Segno

Humpty, My Colours

D. Am. Id. P.



1 Gaddled his steed so fine and so gay
Galloping dreary dun;
I mounted my Mute and we rode away
With hi. haily, &c.
3 We cantered along until it grew dark
Galloping dreary dun;
The Nightingale sang instead of the Lark
With his haily, &c.

4 We met with a Friar, and asked him our way
Galloping dreary dun;
By the Lord, says the Friar you are both gone astray
With your haily, &c.

5 Our Journey I fear will do us no good
Galloping dreary dun;
We wander alone, like the Babes in the Wood,
With our haily, &c.

6 M, Master is fighting and I'll take a peep
Galloping dreary dun,
But now I think better I'll better go to sleep
With my haily, &c.

Twingby. Miss. Mother.

Dr Arnold.

C. r. Flute.

1st & 2^d Violin.

P.

Andante

The musical score is written for three parts: C. r. Flute, 1st & 2^d Violin, and Voice. The key signature is one flat (B-flat) and the time signature is 6/8. The tempo is marked 'Andante'. The score begins with a piano (P.) marking. The Flute and Violins play a melodic line, while the Voice part enters with the lyrics 'Ah Soli-tude take my dis-tress'. The score includes dynamic markings such as 'Cres.' (Crescendo) and 'Pr.' (Piano). A section labeled 'VICTORIA.' is indicated. The lyrics continue: 'For my Griefs I'll un-bosom to thee Each sigh thou canst gently re-press And thy'.

fi- lence is Musie to me Ah Solitude take my distrefs for my Griefs I'll un-
 -bosom to thee each sigh thou canst gently canst gently repress and thy silence is Musie to
 me to me thy silence is Musie to me

M.F.

2.

F. P. F₂ P. F. P. F. P.

peace from my Son - net may spring for sweet peace let me fly the gay thron to soft en my for - rows I

For.

fing yet forrows the theme of my song to soft-en my forrows my forrows I fing yet

forrows the theme the theme of my song yet forrows the theme the theme of my song yet

peace from my Sonnet may spring for sweet peace let me fly the gay throng & often my

Cres. *Pia.*

forrows my forrows I sing yet forrows the theme of my song -

M.F. *P.*

piao

ing yet forrows the theme of my song.

M.F.

Young Mr. Wilson.

Scotch Tune

CATALINA

Allegro
Staccato

my dear Swain no Youth y'ud see, fo llythe fo ga: fo full of gl'e, in' all our Vill. lage

who but he, could foot it up so featly. His Lute to hear from

far and near, each fe-male came, both Gir' and Dame, and all his boon for ev'ry tune: to

kiss 'em round so sweetly.

While round him in the second ring,
I've nimbly danc'd, he'd play or sing,
Of May, the Youth was chosen king
He caught our ears so neatly:
Such Music rare, in his Guittar,
But touch his Flute, the Croud was mute
His only boon, for ev'ry tune
To kiss 'em round so sweetly.

141

~~141~~*Sung by Signora Jettie*

1st Tune

Affettuoso

New gra-ces the thoughts of a Lo-ver in-
 vi-tel ex-pect-ed and fight for be-cau-sion feet fa-ces fresh fa-et-er-f dif-co-ver
 then are Di'monds our Cheeks a Car-na-tion Those
 yes glan-ces steal-ing fond blin-fes re-veal-ing sage pru-dence con-veal-ing the

with of our hearts, but when once we gain him, in love's link we chain him, no

tear-ing, no-pleasing, in gld-dy stir-ta-tion, new gra-ces the thoughts of a

lo-ver in-ter-ex-pec-ted and fight'd for oc-ca-sion, sweet fa-vors in th

fav-ors dis-co-ver our val-ues are Di-mon-ds our cheeks a Car-na-tion

Sign

(PUNKT) { Jung by, H. Hilgen, H. Hutter, H. von
 Simons, Astini, G. Hup, Platt.

D⁸ Accepted

Vince

D: Sci Fi

Signor Signor your wit must be keener our prudence to Elude

11

1. *quiescent* *Flute* *Silence* *your* *wit* *might* *be* *known* *over* *prudence* *to* *Flute* *your* *time* *Ph* *t* *tho'* *f* *p* *rt*, *with*

Pvtrillo

Is you little good my fine Plot? I'm a fat if I know what those gentle folks are at I'm a fat if I know

f

F

f

what the gentle folks are at in a fit if I know what the gentle folks are at

4

~~144~~ Lorenzo Di Scipio Lorenzo Di Scipio Lorenzo Di Scipio

Ca-ro, Be-va, Ca-ro, Be-va of Be-va-ri-fla-mo Ca-ro oh Ca-ri-fla-mo Be-va oh Be-va

ric-fla-mo Ca-ro oh Ca-ri-fla-mo Lorenzo

Be-va oh Be-va-ri-fla-mo Sweet his lones words how much is his

p p ten

Di Scipioabella Di ScipioPadrillo

men Fine fash-er ki Birds, The fashan to his feet, But hith the a buffing, Since men & I've been

Di ScipioPadrilloDi ScipioPadrilloFernandoPadrillo

tried, Yet I could not for anger, Oh I could cry for hunger, I could laugh, I could cry, I could quest, So

mf p mf p

Di ScipioPadrilloDi Scipio

1, Ha, ha, ha, I'm to a fit, Oh I could pick a fit-th hit, Ha ha ha ha ha

mf p mf

Lorenzo
Isabella
Padriello
Fernando
Scipio

oh oh oh oh

a very pleasant

party a very pleasant party But

But

ac-

a whimsical de...ception a whimsical de...ception ac-

a whimsical de...ception a whimsical de...ception But

m.f f P m.f f

Master and Man ac...cept a welcome hearty, but in faster and man ac...cept a welcome hearty, but
 Master and Man ac...cept a welcome hearty, but in faster and man ac...cept a welcome hearty, but

Master and Man ac...cept a welcome hearty ac...cept ac...cept ac...cept a welcome
 Master and Man ac...cept a welcome hearty ac...cept ac...cept ac...cept a welcome
 Master and Man ac...cept a welcome hearty ac...cept ac...cept ac...cept a welcome

ACT 2d

All amongst the Leaves so green O

Allegro

Vivace

Stando.

In the Forest here hard by a bold Robber I sit with my Rifle & fowling piece in hand as I travel and come to
 His eye our shadow caught he I shall flash all amongst the Leaves so Green O Damsel Sir if you'll please your eyes in show your brains
 I find not I cry here, down all amongst the Leaves so Green O Green O

Soon I'll quit the roving trade
 When a Gentleman I'm made,
 Then I'll spurn and de-burnaire
 Gad I'll court a Lady fair
 How I'll rattle, tattle, chat
 How I'll kiss her and all that,
 All amongst the Leaves so green O

H. Oye do?

H. Ar you?

Why I coy?

Let us try,

H. d n, h down,

D. e, d e, rry d on

All left the Leaves so green O

But ere old and grey my pate,
 I'll scrape up a shag estate,
 With my nimbleness of Thumbs,
 I'll soon butter all my Crumbs,
 When I'm Justice of the Peace
 Then I'll Master many a Leaf

All amongst the Leaves so green O

Wig profound,

Belly round,

Sit at ease,

Snatch the Fees,

Hey down, ho down,

Derry derry down

All amongst the Leaves so green O

Sung by. H. C. Dunn

Vivace f

p

f

f

The

Prado I re- fort-ed, that brilliant place, that brilliant place, this comely person sport-ed, all drest in lace, all

drest in lace, The

'Twas all about re- port-ed, and no disgrace, and no disgrace, the

ancient Maid I courted, like this pretty face this pretty face, 'Twas

When first my Person blest her,
Sir, what d'ye want,
Sir, what d'ye want,
And when I'd have carest her,
Indeed you shan't,
Indeed you shan't,
So cunning I adrest her,
With sigh and pant,
With sigh and pant,
That soon I kif'd and prest her,
I'm f. gallant,
I'm f. gallant.

My Fair in Wit so arch is,
I'm her Dawdle,
I'm her Dawdle,
My very Soul she searches,
Shakes her Noddle,
Shakes her Noddle,
My heart with Love she parches,
My blood does coddle,
My blood does coddle,
And like a Duck she marches,
Widdle Waddle,
Widdle Waddle.

Mourning, W. Walthers.

D. Arnold

Amoroso

p. f. p. f. p. f.

Andante

Dear Nature in - fernal - Creature so fair, each Beauty fe -

p. f. p. f. p.

I loved and could not it hate, too bright could I - fatic is the light for her eyes,

mf. p. f. p.

for - tion so blest can they wish for their fies, a fac - tio so blit can th

with for their fies,

f.



The Gale lends its sweets as from Paphos it blesses the Snow-drop its whiteness, its
 blossoms the Rose, the snow drop its whiteness, its blossoms the Rose, its blossoms the
 Rose, its blossoms the Rose.

f.

S.

2
 Bright Venus her hair as from Ocean she sprung,
 Sage Pallas the accents that fell from her Tongue,
 That Nature in-forming a Creature so fair,
 Such beauty selected, and could the most rare;
 Yet Fortune her step did me, severe and unkind,
 Is unjust to her worth, to her beauty is blind.

Sung by Miss Harper

Sempre Pla

Scotch Tune

Victoria

Plaintive

By woe thou fur-

rounded how vain the gay smile, of the little blind archer thou goes to be-... gale. Tho'

skillful he misses his aim, it is cross'd his quiver ex-...hausted his ar-...rows

loft, tho' skillful, he misses his aim it is cross'd his quiver ex-...hausted his

arrows are loft.

Your Love tho' sincere on the object you lose,
 How sweet is the passion, ah must I resist?
 Your Love &c.
 If filial Affection that passion should sway,
 Thine Loves gentle dictates, I cannot obey.
 If filial &c.

Victoria

Fernando

Grazioso

OF AM 11. 2

Italian Queen to this we pray Italian Queen to this we pray record record each of the new record each

Italian Queen to this we pray record record each of the new record each

is night gives place to cheerful day let hopes of future bliss at - lay the pangs of future now the

And I vow let hopes of future bliss at - lay the pangs of future now the

we suffer now let hopes our bliss at - lay the pangs we suffer now Italian Queen to this

gave us if we may let hopes of future bliss at - lay the pangs the pangs we suffer now

P. M.F.

pray - I - talia - t - u - e - I - ray - re - cord re - cord each ten - der vow - re - cord each ten - der vow - as night -

I - live to - cheer - ful day let - us - fu - ture - bliss al - lay the pang - s we suf - fer now the pang - s we suf - fer now

let - us - fu - ture - bliss al - lay the pang - s we suf - fer now the pang - s we suf - fer now

the pang - s we suf - fer the pang - s we suf - fer the pang - s we suf - fer

the pang - s we suf - fer the pang - s we suf - fer the pang - s we suf - fer

the pang - s we suf - fer the pang - s we suf - fer the pang - s we suf - fer

Song by H. Brit.

Flowers of the Field.

Mus. Gen. II. No. 1.
 Viol. 2d Part 1870.
 the 1870s of

P.
 F.
 Plaintive

I shall love each hill and dale my plaint shall ring Severe the pangs of

I shall love each hill and dale my plaint shall ring and as the woodland wilds I'd rove sweet Phi - some I should

150
~~148~~

hear me sing and as the woodland wilds I'll rove sweet Phi-to-mel floud hear me sing

Flou'r of the For-est is my dear sweet as the Vio-let of the Vale her Love as

sweet to hear yet tran-sient as the pas-sing gale.
For.

Beneath a Willow o'er the brook
I'll silent sit with folded Arms
And on the heedless stream I look
While Hea'n reminds me of her charms
Flou'r of the Forest, &c.

PREFACE.

Jungl., W. Lindley, W. Brett.

Carolans receipt for Drinking.

P. allegretto

*G. ALPHONSO.

PREFACE

So faithful to me, I ir-
resistibly

J. L. Pflieger, S. G.

1911-12-13 14 November 1911

nor time nor chance nor faith

to keep

110 - LIFE SAVING: how time was changed in 1900

11. verfrachte

nor time nor chance my faith should move. Sym

$$S_2 = 1$$

He - ver change nor time nor chance my faith should move

Г.

vine. No ru - by clusters grace the Vine Sweet

Ye sparkling Stars for - get to shine

birds to sing Those hearts then part that love shall join

Gay flowers to spring Those hearts then part that love shall join

Ye sparkling Stars for - get to shine Gay

ru - by clusters grace the Vine Sweet Birds to sing

flowers to spring Those hearts then part that love shall join

The hearts then part that love shall join

Dal Segno

161
H

Simply, lightly, and sweetly

Bert

Moderato a mezza voce

The musical score is written for a voice and piano. The vocal part is in G major, 4/4 time, and the piano accompaniment is in the same key and time. The tempo is marked 'Moderato a mezza voce'. The lyrics are written below the vocal line. The score consists of five systems of music. The first system shows the beginning of the piece with a key signature change from one sharp to two sharps. The second system introduces the character 'LORENZA.' and the lyrics 'Love fast il - lu - sion plea - sing de - lu - sion by it in'. The third system continues the lyrics 'in sion pos - ses - ses the mind. Love with love meet - ing pos - sion is'. The fourth system continues 'fit - ting as in ce - at ing teach - t - the and Love fast il'. The fifth system concludes with 'in sion plea - sing de - lu - sion sweet in - sion pos - ses - ses the'.

LORENZA.
Love fast il - lu - sion plea - sing de - lu - sion by it in
in sion pos - ses - ses the mind. Love with love meet - ing pos - sion is
fit - ting as in ce - at ing teach - t - the and Love fast il
in sion plea - sing de - lu - sion sweet in - sion pos - ses - ses the

mind faith to faith plight - ed Love may be blight - ed Hearts oft - en

flight - ed will cease to be kind Love - lost il - lu - sion pleasing to

lu - sion by sweet in - tru - sion pos - ses - ses the mind L. C. G. it

lu sion pleasing de - lu - sion by sweet in - tru - sion pos - ses - ses the

mind. P. F. P. F.

Y. P. F. P. F.

End of Act 2^d

ACT 5d

Tringling, if Violent.

DOS SCIRIO

DE ARNE.

Vivace

Hey for a Laff and a Bottle to cheer and

P.

thumping Bantling eve ry year,

Hey for a Laff and a Bottle to cheer and a

F.

P.

thumping Bantling eve ry year,

With Skin as white as Snow, and

F.

P.

F.

P.

Hair as brown as a Berry, with Eyes as black as a Shoe, and Lips as red as a Cherry, with

F.

P.

F.

P.

F.

Skin as white as Snow, and Hair as brown as a Berry with Eyes as black as a Shoe, and

F.

P.

F.

P.

F.

P.

Lips as red as a Cherry, sing rony tony rantom feantum Laugh and lie down is the play, vill

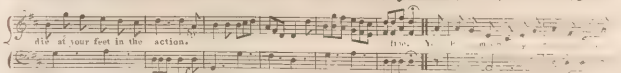
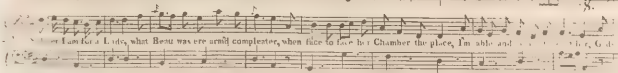
cuddle together to keep out the weather and Kifs the cold Winter a - way, Kifs Kifs the cold Winter a -

way Kifs Kifs the cold Winter a - way.

Al F. Fmo

Laugh while you live
 For as Life is a jest
 Who Laughs the most
 Is sure to live best
 When I was not so old
 I frolick'd among the Misses
 And when they thought me too bold
 I stop'd their mouths with kisses.
 Sing rony tony, &c.

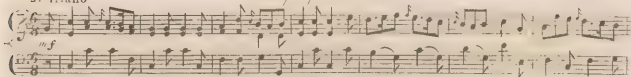
Sung by W. Edwin.



NB. This Verse comes the 2^d time instead of "Your Robins" &
 And while your tongue rattles up clack clack clack,
 I'd your cherry lips close with a smack smack smack.
 I boldly defy the fire of your eye,
 Tho' I die at your feet in the action.

Si. Piano

Lully, Lg. H. Bell



PHILLIPPO



With Sighs each grace and charm I see,
 Thus doom'd to wither on the tree,
 Till age shall chide the thoughtless Maid,
 When all the blooming beauties fade.

Handwritten musical score for a choir, featuring multiple staves with vocal lines and piano accompaniment. The lyrics are partially visible and include "has pow'r to bless", "bless", and "pass is the Tulip". The score includes dynamic markings such as *M.F.*, *P.*, *M.T.*, *F.P.*, and *M.T.*. The music is written in a style typical of 19th-century manuscript notation, with various clefs and time signatures.

has pow'r to bless, has pow'r to bless, has pow'r to

bless

pass is the Tulip, can I say unto the heart a Viol. r. y. f. & chi. t. and as plains to lay trans. of the Chorus of 2nd 1st 2nd 3rd 4th 5th 6th 7th 8th 9th 10th 11th 12th 13th 14th 15th 16th 17th 18th 19th 20th 21st 22nd 23rd 24th 25th 26th 27th 28th 29th 30th 31st 32nd 33rd 34th 35th 36th 37th 38th 39th 40th 41st 42nd 43rd 44th 45th 46th 47th 48th 49th 50th 51st 52nd 53rd 54th 55th 56th 57th 58th 59th 60th 61st 62nd 63rd 64th 65th 66th 67th 68th 69th 70th 71st 72nd 73rd 74th 75th 76th 77th 78th 79th 80th 81st 82nd 83rd 84th 85th 86th 87th 88th 89th 90th 91st 92nd 93rd 94th 95th 96th 97th 98th 99th 100th 101st 102nd 103rd 104th 105th 106th 107th 108th 109th 110th 111th 112th 113th 114th 115th 116th 117th 118th 119th 120th 121st 122nd 123rd 124th 125th 126th 127th 128th 129th 130th 131st 132nd 133rd 134th 135th 136th 137th 138th 139th 140th 141st 142nd 143rd 144th 145th 146th 147th 148th 149th 150th 151st 152nd 153rd 154th 155th 156th 157th 158th 159th 160th 161st 162nd 163rd 164th 165th 166th 167th 168th 169th 170th 171st 172nd 173rd 174th 175th 176th 177th 178th 179th 180th 181st 182nd 183rd 184th 185th 186th 187th 188th 189th 190th 191st 192nd 193rd 194th 195th 196th 197th 198th 199th 200th 201st 202nd 203rd 204th 205th 206th 207th 208th 209th 210th 211th 212th 213th 214th 215th 216th 217th 218th 219th 220th 221st 222nd 223rd 224th 225th 226th 227th 228th 229th 230th 231st 232nd 233rd 234th 235th 236th 237th 238th 239th 240th 241st 242nd 243rd 244th 245th 246th 247th 248th 249th 250th 251st 252nd 253rd 254th 255th 256th 257th 258th 259th 260th 261st 262nd 263rd 264th 265th 266th 267th 268th 269th 270th 271st 272nd 273rd 274th 275th 276th 277th 278th 279th 280th 281st 282nd 283rd 284th 285th 286th 287th 288th 289th 290th 291st 292nd 293rd 294th 295th 296th 297th 298th 299th 300th 301st 302nd 303rd 304th 305th 306th 307th 308th 309th 310th 311th 312th 313th 314th 315th 316th 317th 318th 319th 320th 321st 322nd 323rd 324th 325th 326th 327th 328th 329th 330th 331st 332nd 333rd 334th 335th 336th 337th 338th 339th 340th 341st 342nd 343rd 344th 345th 346th 347th 348th 349th 350th 351st 352nd 353rd 354th 355th 356th 357th 358th 359th 360th 361st 362nd 363rd 364th 365th 366th 367th 368th 369th 370th 371st 372nd 373rd 374th 375th 376th 377th 378th 379th 380th 381st 382nd 383rd 384th 385th 386th 387th 388th 389th 390th 391st 392nd 393rd 394th 395th 396th 397th 398th 399th 400th 401st 402nd 403rd 404th 405th 406th 407th 408th 409th 410th 411th 412th 413th 414th 415th 416th 417th 418th 419th 420th 421st 422nd 423rd 424th 425th 426th 427th 428th 429th 430th 431st 432nd 433rd 434th 435th 436th 437th 438th 439th 440th 441st 442nd 443rd 444th 445th 446th 447th 448th 449th 450th 451st 452nd 453rd 454th 455th 456th 457th 458th 459th 460th 461st 462nd 463rd 464th 465th 466th 467th 468th 469th 470th 471st 472nd 473rd 474th 475th 476th 477th 478th 479th 480th 481st 482nd 483rd 484th 485th 486th 487th 488th 489th 490th 491st 492nd 493rd 494th 495th 496th 497th 498th 499th 500th 501st 502nd 503rd 504th 505th 506th 507th 508th 509th 510th 511th 512th 513th 514th 515th 516th 517th 518th 519th 520th 521st 522nd 523rd 524th 525th 526th 527th 528th 529th 530th 531st 532nd 533rd 534th 535th 536th 537th 538th 539th 540th 541st 542nd 543rd 544th 545th 546th 547th 548th 549th 550th 551st 552nd 553rd 554th 555th 556th 557th 558th 559th 560th 561st 562nd 563rd 564th 565th 566th 567th 568th 569th 570th 571st 572nd 573rd 574th 575th 576th 577th 578th 579th 580th 581st 582nd 583rd 584th 585th 586th 587th 588th 589th 590th 591st 592nd 593rd 594th 595th 596th 597th 598th 599th 600th 601st 602nd 603rd 604th 605th 606th 607th 608th 609th 610th 611th 612th 613th 614th 615th 616th 617th 618th 619th 620th 621st 622nd 623rd 624th 625th 626th 627th 628th 629th 630th 631st 632nd 633rd 634th 635th 636th 637th 638th 639th 640th 641st 642nd 643rd 644th 645th 646th 647th 648th 649th 650th 651st 652nd 653rd 654th 655th 656th 657th 658th 659th 660th 661st 662nd 663rd 664th 665th 666th 667th 668th 669th 670th 671st 672nd 673rd 674th 675th 676th 677th 678th 679th 680th 681st 682nd 683rd 684th 685th 686th 687th 688th 689th 690th 691st 692nd 693rd 694th 695th 696th 697th 698th 699th 700th 701st 702nd 703rd 704th 705th 706th 707th 708th 709th 710th 711th 712th 713th 714th 715th 716th 717th 718th 719th 720th 721st 722nd 723rd 724th 725th 726th 727th 728th 729th 730th 731st 732nd 733rd 734th 735th 736th 737th 738th 739th 740th 741st 742nd 743rd 744th 745th 746th 747th 748th 749th 750th 751st 752nd 753rd 754th 755th 756th 757th 758th 759th 760th 761st 762nd 763rd 764th 765th 766th 767th 768th 769th 770th 771st 772nd 773rd 774th 775th 776th 777th 778th 779th 780th 781st 782nd 783rd 784th 785th 786th 787th 788th 789th 790th 791st 792nd 793rd 794th 795th 796th 797th 798th 799th 800th 801st 802nd 803rd 804th 805th 806th 807th 808th 809th 810th 811th 812th 813th 814th 815th 816th 817th 818th 819th 820th 821st 822nd 823rd 824th 825th 826th 827th 828th 829th 830th 831st 832nd 833rd 834th 835th 836th 837th 838th 839th 840th 841st 842nd 843rd 844th 845th 846th 847th 848th 849th 850th 851st 852nd 853rd 854th 855th 856th 857th 858th 859th 860th 861st 862nd 863rd 864th 865th 866th 867th 868th 869th 870th 871st 872nd 873rd 874th 875th 876th 877th 878th 879th 880th 881st 882nd 883rd 884th 885th 886th 887th 888th 889th 890th 891st 892nd 893rd 894th 895th 896th 897th 898th 899th 900th 901st 902nd 903rd 904th 905th 906th 907th 908th 909th 910th 911th 912th 913th 914th 915th 916th 917th 918th 919th 920th 921st 922nd 923rd 924th 925th 926th 927th 928th 929th 930th 931st 932nd 933rd 934th 935th 936th 937th 938th 939th 940th 941st 942nd 943rd 944th 945th 946th 947th 948th 949th 950th 951st 952nd 953rd 954th 955th 956th 957th 958th 959th 960th 961st 962nd 963rd 964th 965th 966th 967th 968th 969th 970th 971st 972nd 973rd 974th 975th 976th 977th 978th 979th 980th 981st 982nd 983rd 984th 985th 986th 987th 988th 989th 990th 991st 992nd 993rd 994th 995th 996th 997th 998th 999th 1000th 1001st 1002nd 1003rd 1004th 1005th 1006th 1007th 1008th 1009th 1010th 1011th 1012th 1013th 1014th 1015th 1016th 1017th 1018th 1019th 1020th 1021st 1022nd 1023rd 1024th 1025th 1026th 1027th 1028th 1029th 1030th 1031st 1032nd 1033rd 1034th 1035th 1036th 1037th 1038th 1039th 1040th 1041st 1042nd 1043rd 1044th 1045th 1046th 1047th 1048th 1049th 1050th 1051st 1052nd 1053rd 1054th 1055th 1056th 1057th 1058th 1059th 1060th 1061st 1062nd 1063rd 1064th 1065th 1066th 1067th 1068th 1069th 1070th 1071st 1072nd 1073rd 1074th 1075th 1076th 1077th 1078th 1079th 1080th 1081st 1082nd 1083rd 1084th 1085th 1086th 1087th 1088th 1089th 1090th 1091st 1092nd 1093rd 1094th 1095th 1096th 1097th 1098th 1099th 1100th 1101st 1102nd 1103rd 1104th 1105th 1106th 1107th 1108th 1109th 1110th 1111th 1112th 1113th 1114th 1115th 1116th 1117th 1118th 1119th 1120th 1121st 1122nd 1123rd 1124th 1125th 1126th 1127th 1128th 1129th 1130th 1131st 1132nd 1133rd 1134th 1135th 1136th 1137th 1138th 1139th 1140th 1141st 1142nd 1143rd 1144th 1145th 1146th 1147th 1148th 1149th 1150th 1151st 1152nd 1153rd 1154th 1155th 1156th 1157th 1158th 1159th 1160th 1161st 1162nd 1163rd 1164th 1165th 1166th 1167th 1168th 1169th 1170th 1171st 1172nd 1173rd 1174th 1175th 1176th 1177th 1178th 1179th 1180th 1181st 1182nd 1183rd 1184th 1185th 1186th 1187th 1188th 1189th 1190th 1191st 1192nd 1193rd 1194th 1195th 1196th 1197th 1198th 1199th 1200th 1201st 1202nd 1203rd 1204th 1205th 1206th 1207th 1208th 1209th 1210th 1211st 1212nd 1213th 1214th 1215th 1216th 1217th 1218th 1219th 1220th 1221st 1222nd 1223rd 1224th 1225th 1226th 1227th 1228th 1229th 1230th 1231st 1232nd 1233rd 1234th 1235th 1236th 1237th 1238th 1239th 1240th 1241st 1242nd 1243rd 1244th 1245th 1246th 1247th 1248th 1249th 1250th 1251st 1252nd 1253rd 1254th 1255th 1256th 1257th 1258th 1259th 1260th 1261st 1262nd 1263rd 1264th 1265th 1266th 1267th 1268th 1269th 1270th 1271st 1272nd 1273rd 1274th 1275th 1276th 1277th 1278th 1279th 1280th 1281st 1282nd 1283rd 1284th 1285th 1286th 1287th 1288th 1289th 1290th 1291st 1292nd 1293rd 1294th 1295th 1296th 1297th 1298th 1299th 1300th 1301st 1302nd 1303rd 1304th 1305th 1306th 1307th 1308th 1309th 1310th 1311st 1312nd 1313th 1314th 1315th 1316th 1317th 1318th 1319th 1320th 1321st 1322nd 1323rd 1324th 1325th 1326th 1327th 1328th 1329th 1330th 1331st 1332nd 1333rd 1334th 1335th 1336th 1337th 1338th 1339th 1340th 1341st 1342nd 1343rd 1344th 1345th 1346th 1347th 1348th 1349th 1350th 1351st 1352nd 1353rd 1354th 1355th 1356th 1357th 1358th 1359th 1360th 1361st 1362nd 1363rd 1364th 1365th 1366th 1367th 1368th 1369th 1370th 1371st 1372nd 1373rd 1374th 1375th 1376th 1377th 1378th 1379th 1380th 1381st 1382nd 1383rd 1384th 1385th 1386th 1387th 1388th 1389th 1390th 1391st 1392nd 1393rd 1394th 1395th 1396th 1397th 1398th 1399th 1400th 1401st 1402nd 1403rd 1404th 1405th 1406th 1407th 1408th 1409th 1410th 1411st 1412nd 1413th 1414th 1415th 1416th 1417th 1418th 1419th 1420th 1421st 1422nd 1423rd 1424th 1425th 1426th 1427th 1428th 1429th 1430th 1431st 1432nd 1433rd 1434th 1435th 1436th 1437th 1438th 1439th 1440th 1441st 1442nd 1443rd 1444th 1445th 1446th 1447th 1448th 1449th 1450th 1451st 1452nd 1453rd 1454th 1455th 1456th 1457th 1458th 1459th 1460th 1461st 1462nd 1463rd 1464th 1465th 1466th 1467th 1468th 1469th 1470th 1471st 1472nd 1473rd 1474th 1475th 1476th 1477th 1478th 1479th 1480th 1481st 1482nd 1483rd 1484th 1485th 1486th 1487th 1488th 1489th 1490th 1491st 1492nd 1493rd 1494th 1495th 1496th 1497th 1498th 1499th 1500th 1501st 1502nd 1503rd 1504th 1505th 1506th 1507th 1508th 1509th 1510th 1511st 1512nd 1513th 1514th 1515th 1516th 1517th 1518th 1519th 1520th 1521st 1522nd 1523rd 1524th 1525th 1526th 1527th 1528th 1529th 1530th 1531st 1532nd 1533rd 1534th 1535th 1536th 1537th 1538th 1539th 1540th 1541st 1542nd 1543rd 1544th 1545th 1546th 1547th 1548th 1549th 1550th 1551st 1552nd 1553rd 1554th 1555th 1556th 1557th 1558th 1559th 1560th 1561st 1562nd 1563rd 1564th 1565th 1566th 1567th 1568th 1569th 1570th 1571st 1572nd 1573rd 1574th 1575th 1576th 1577th 1578th 1579th 1580th 1581st 1582nd 1583rd 1584th 1585th 1586th 1587th 1588th 1589th 1590th 1591st 1592nd 1593rd 1594th 1595th 1596th 1597th 1598th 1599th 1600th 1601st 1602nd 1603rd 1604th 1605th 1606th 1607th 1608th 1609th 1610th 1611st 1612nd 1613th 1614th 1615th 1616th 1617th 1618th 1619th 1620th 1621st 1622nd 1623rd 1624th 1625th 1626th 1627th 1628th 1629th 1630th 1631st 1632nd 1633rd 1634th 1635th 1636th 1637th 1638th 1639th 1640th 1641st 1642nd 1643rd 1644th 1645th 1646th 1647th 1648th 1649th 1650th 1651st 1652nd 1653rd 1654th 1655th 1656th 1657th 1658th 1659th 1660th 1661st 1662nd 1663rd 1664th 1665th 1666th 1667th 1668th 1669th 1670th 1671st 1672nd 1673rd 1674th 1675th 1676th 1677th 1678th 1679th 1680th 1681st 1682nd 1683rd 1684th 1685th 1686th 1687th 1688th 1689th 1690th 1691st 1692nd 1693rd 1694th 1695th 1696th 1697th 1698th 1699th 1700th 1701st 1702nd 1703rd 1704th 1705th 1706th 1707th 1708th 1709th 1710th 1711st 1712nd 1713th 1714th 1715th 1716th 1717th 1718th 1719th 1720th 1721st 1722nd 1723rd 1724th 1725th 1726th 1727th 1728th 1729th 1730th 1731st 1732nd 1733rd 1734th 1735th 1736th 1737th 1738th 1739th 1740th 1741st 1742nd 1743rd 1744th 1745th 1746th 1747th 1748th 1749th 1750th 1751st 1752nd 1753rd 1754th 1755th 1756th 1757th 1758th 1759th 1760th 1761st 1762nd 1763rd 1764th 1765th 1766th 1767th 1768th 1769th 1770th 1771st 1772nd 1773rd 1774th 1775th 1776th 1777th 1778th 1779th 1780th 1781st 1782nd 1783rd 1784th 1785th 1786th 1787th 1788th 1789th 1790th 1791st 1792nd 1793rd 1794th 1795th 1796th 1797th 1798th 1799th 1800th 1801st 1802nd 1803rd 1804th 1805th 1806th 1807th 1808th 1809th 1810th 1811st 1812nd 1813th 1814th 1815th 1816th 1817th 1818th 1819th 1820th 1821st 1822nd 1823rd 1824th 1825th 1826th 1827th 1828th 1829th 1830th 1831st 1832nd 1833rd 1834th 1835th 1836th 1837th 1838th 1839th 1840th 1841st 1842nd 1843rd 1844th 1845th 1846th 1847th 1848th 1849th 1850th 1851st 1852nd 1853rd 1854th 1855th 1856th 1857th 1858th 1859th 1860th 1861st 1862nd 1863rd 1864th 1865th 1866th 1867th 1868th 1869th 1870th 1871st 1872nd 1873rd 1874th 1875th 1876th 1877th 1878th 1879th 1880th 1881st 1882nd 1883rd 1884th 1885th 1886th 1887th 1888th 1889th 1890th 1891st 1892nd 1893rd 1894th 1895th 1896th 1897th 1898th 1899th 1900th 1901st 1902nd 1903rd 1904th 1905th 1906th 1907th 1908th 1909th 1910th 1911st 1912nd 1913th 1914th 1915th 1916th 1917th 1918th 1919th 1920th 1921st 1922nd 1923rd 1924th 1925th 1926th 1927th 1928th 1929th 1930th 1931st 1932nd 1933rd 1934th 1935th 1936th 1937th 1938th 1939th 1940th 1941st 1942nd 1943rd 1944th 1945th 1946th 1947th 1948th 1949th 1950th 1951st 1952nd 1953rd 1954th 1955th 1956th 1957th 1958th 1959th 1960th 1961st 1962nd 1963rd 1964th 1965th 1966th 1967th 1968th 1969th 1970th 1971st 1972nd 1973rd 1974th 1975th 1976th 1977th 1978th 1979th 1980th 1981st 1982nd 1983rd 1984th 1985th 1986th 1987th 1988th 1989th 1990th 1991st 1992nd 1993rd 1994th 1995th 1996th 1997th 1998th 1999th 2000th 2001st 2002nd 2003rd 2004th 2005th 2006th 2007th 2008th 2009th 2010th 2011st 2012nd 2013th 2014th 2015th 2016th 2017th 2018th 2019th 2020th 2021st 2022nd 2023rd 2024th 2025th 2026th 2027th 2028th 2029th 2030th 2031st 2032nd 2033rd 2034th 2035th 2036th 2037th 2038th 2039th 2040th 2041st 2042nd 2043rd 2044th 2045th 2046th 2047th 2048th 2049th 2050th 2051st 2052nd 2053rd 2054th 2055th 2056th 2057th 2058th 2059th 2060th 2061st 2062nd 2063rd 2064th 2065th 2066th 2067th 2068th 2069th 2070th 2071st 2072nd 2073rd 2074th 2075th 2076th 2077th 2078th 2079th 2080th 2081st 2082nd 2083rd 2084th 2085th 2086th 2087th 2088th 2089th 2090th 2091st 2092nd 2093rd 2094th 2095th 2096th 2097th 2098th 2099th 2100th 2101st 2102nd 2103rd 2104th 2105th 2106th 2107th 2108th 2109th 2110th 2111st 2112nd 2113th 2114th 2115th 2116th 2117th 2118th 2119th 2120th 2121st 2122nd 2123rd 2124th 2125th 2126th 2127th 2128th 2129th 2130th 2131st 2132nd 2133rd 2134th 2135th 2136th 2137th 2138th 2139th 2140th 2141st 2142nd 2143rd 2144th 2145th 2146th 2147th 2148th 2149th 2150th 2151st 2152nd 2153rd 2154th 2155th 2156th 2157th 2158th 2159th 2160th 2161st 2162nd 2163rd 2164th 2165th 2166th 2167th 2168th 2169th 2170th 2171st 2172nd 2173rd 2174th 2175th 2176th 2177th 2178th 2179th 2180th 2181st 2182nd 2183rd 2184th 2185th 2186th 2187th 2188th 2189th 2190th 2191st 2192nd 2193rd 2194th 2195th 2196th 2197th

MAJOR.

If I am ever (V.) I shall find a thought to console each kind of distress that conscious rectitude of mind in fortune's smile bestows on bliss.

To a true Friend's kind a thought can be which doth differ from the anxious attitude of mind in fortune's smile bestows on bliss.

to bliss.

to bliss.

Margy, Signora Vestini.

170

Ger: Flute Solo

Giordani

Allegretto

The musical score is written for a flute solo, with the tempo marked 'Allegretto'. It consists of five systems of music, each with a treble and bass staff. The first system is labeled 'Ger: Flute Solo' and 'Giordani'. The second system is labeled 'Lorenza'. The third system is labeled 'Heart beating'. The fourth system is labeled 'Flute'. The lyrics 're-peating vows in pal-pi-ta-tion sweet-ly an-swers each-fond hope,' are written below the fourth system. The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings.

171

vows in p. l. - pi - ta - tion f - eel - - - s - fers each fond hope. each fond
 hope. each fond hope.
 Prith e
 leave me, you'll deceive me, after other beauties running, after other beauties running, fail to
 requith eyes to cunning thees where points the in - cli - nation: prith ee leave me, you'll deceive me, after other beauties

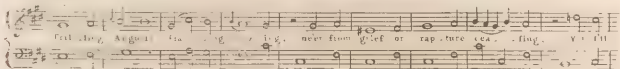
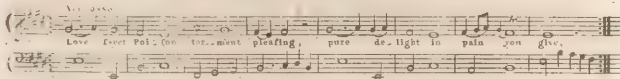
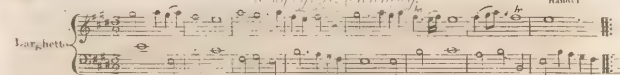
173

H

Composed by W. Kennedy

Hand 1

Larghetto



Andante. H. W. Matthews, Miss Harper, J. W. Kennedy

Violin I
Violin II
Viola
Violoncello

proving re-wards true love in me no greater bliss than lo-ving while thus be-loved by thee
Au-spicious Pow'rs ap-proving re-wards true love in me no greater bliss than lo-ving while thus be-loved by thee
Au-spicious Pow'rs ap-proving re-wards true love in me no greater bliss than lo-ving while thus be-loved by thee

Violoncello.

proving re-wards true Love in me no greater bliss than loving while thus beloved by
 no while thus beloved An- spicious Pow'rs ap- proving re- ward true Love in
 ing hile thus b'lovd n no no while thus beloved by

thou no n sit thus be'lovd by thee Anspicious Pow'rs ap
 n greater bliss than loving while thus beloved by thee Anspicious Pow'rs ap
 the anspicious Pow'rs re- ward true Love in me An'
 Vivace

I've my An- spicious Pow'rs approving re- ward true Love in me re- ward true Love in me
 I've my An- spicious Pow'rs approving re- ward true Love in me re- ward true Love in me
 I've my An- spicious Pow'rs approving An- spicious Pow'rs reward true Love in me re- ward true Love in me n'

Handwritten musical score on aged paper, featuring four systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written below the staves, with some words appearing on multiple staves. The paper shows signs of age, including discoloration and a small tear in the top right corner.

great r bliss than loving while thus beloved by thee no no no no while thus beloved by
 greater bliss than loving while thus beloved by thee no no no no while thus beloved by
 greater bliss than loving while thus beloved by thee no no no no while thus beloved by
 thee no no no no while thus beloved by thee while thus beloved by thee while
 thee no no no no while thus beloved by thee while thus beloved by thee while
 thee no no no no while thus beloved by thee while thus beloved by thee while
 thus beloved by thee.
 thus beloved by thee.
 thus beloved by thee.

170
~~171~~

Handwritten musical score for a song. The score is written on ten staves, with lyrics printed below the notes. The lyrics are: "lend the Sprightly Jests, Bacchus, Ceres blefs the feast, Momus lend the Sprightly Jests, at Pleasures". The music is written in a single system, with the lyrics repeated on each staff. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *f* and *p*. The handwriting is in ink on aged paper.

lend the Sprightly Jests, Bacchus, Ceres blefs the feast, Momus lend the Sprightly Jests, at Pleasures

lend the Sprightly Jests, Bacchus, Ceres blefs the feast, Momus lend the Sprightly Jests, at Pleasures

lend the Sprightly Jests, Bacchus, Ceres blefs the feast, Momus lend the Sprightly Jests, Social posers at Pleasures


lend the Sprightly Jests, Bacchus, Ceres blefs the feast, Momus lend the Sprightly Jests, Social posers at Pleasures

call, to Hymen's hall, Bacchus, Ceres blefs the feast, Momus lend the Sprightly

call, to Hymen's hall, Blefs the feast, Momus lend the Sprightly

call, welcome here to Hymen's hall, Bacchus, Ceres blefs the feast,

call, welcome here to Hymen's hall,


 1. So let pos'rs at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres blef- the feast, - - - Momus
 2. So let pos'rs at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres blefs the feast, - - - Momus
 Social pos'rs at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres blefs the feast, - - - Momus
 So let pos'rs at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres blefs the feast, - - - Momus.

p mf f Tenor p p

1. And the Sprightly Jests, Momus lend the Sprightly Jests, Momus lend the Sprightly Jests, the Sprightly Jests, the Sprightly Jests.
 1. And the Sprightly Jests, Momus lend the Sprightly Jests, Momus lend the Sprightly Jests, the Sprightly Jests, the Sprightly Jests.
 1. And the Sprightly Jests, Momus lend the Sprightly Jests, Momus lend the Sprightly Jests, the Sprightly Jests, the Sprightly Jests.
 1. And the Sprightly Jests, Momus lend the Sprightly Jests, Momus lend the Sprightly Jests, the Sprightly Jests, the Sprightly Jests.

f

XXX

Songs of Joy elate the Soul, Songs of Joy elate the Soul, Hebe fill the rosy bowl, Hebe
 Songs of Joy elate the Soul, Hebe fill the rosy bowl, Songs of Joy elate the Soul, Hebe
 Hebe

fill the rosy bowl, his happy night, this happy night, Social
 the rosy bowl, ev'ry chaste and pure delight, crown with Joy this happy night, this happy night, this happy night, Social
 fill the rosy bowl, ev'ry chaste and pure delight, crown with Joy this happy night, this happy night, this happy night, Social
 fill the rosy bowl, this happy night, this happy night, Social

poets at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres bless the feast, Momus lend the spright
 poets at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres bless the feast, Momus lend the sprightly
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 poets at Pleasures call, welcome here to Hymen's hall, Bacchus, Ceres bless the feast, Momus lend the sprightly

left, Songs of Joy cheer the Soul, Hebe fill the rosy bowl, ev'ry charm and pure delight, crown with Joy this happy
 left, Songs of Joy cheer the Soul, Hebe fill the rosy bowl, ev'ry charm and pure delight, crown with Joy this happy
 left, Songs of Joy cheer the Soul, Hebe fill the rosy bowl, ev'ry charm and pure delight, crown with Joy this happy
 left, Songs of Joy cheer the Soul, Hebe fill the rosy bowl, ev'ry charm and pure delight, crown with Joy this happy

I N D E X.

Act 1st

OVERTURE	2
Here we sons of freedom dwell - - - (Chorus)	5
Flow thou regal purple stream - - -	13
The hardy Sailor plows the Ocean - - -	16
Come ye hours with bliss repeat - - -	18
A Master I have and I am his Man - - -	20
Ah! solitude take my distress - - -	21
Like my dear Swain - - -	25
New Graces the thoughts of a Lover - - -	26
Signor your wit must be keener - (Quintetto)	28

Act 2^d

In the Forest here hard by - - -	34
The Prado I resorted - - -	35
Dance Nature in forming - - -	36
I have a Lover of my own - - -	38
By noes thus surrounding - - -	39
Idalian Queen to thee we pray - - - (Duet)	40
Suave the Pangs of flighted Love - - -	42
So faithful to my Fair - - - (Duet)	44
Love soft Illusion - - -	46

Act 3^d

Hey for a Lark and a Bottle to cheer - - -	48
A Soldier I am for a Lady - - -	50
My fair one like the blushing Rose - - -	51
The must Rose blooms - - -	52
Heart beating repeating - - -	53
Love sweet Poison - - -	54
Auspicious Powers appearing - - - (Glee)	55
Social Powers at pleasure call - - - (Glee Finale)	56

THE
OVERTURE AND MUSIC,
of the Grand Dramatic Romance of
BLUE BEARD,
as Performed at the
Theatres Royal, Drury Lane, & Covent Garden
(WRITTEN BY G. COLEMAN, ESQ.^R
Composed & Selected by
MICH^L. KELLY.)

Ent. Str. Hall.

(L O N D O N)

Price 10/6

Printed & Sold by Chappell, St. Music Sellers to his Majesty at New Bond Street.

OVERTURE

LARGO

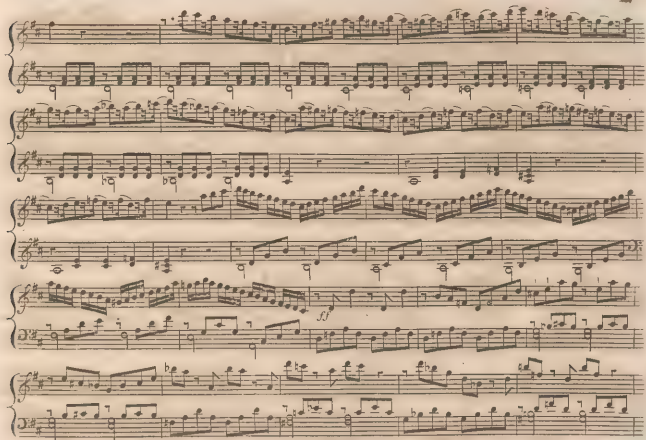
ALLEGRO
MAESTOSO

5 - loco. 8 ad lib: loco. 2

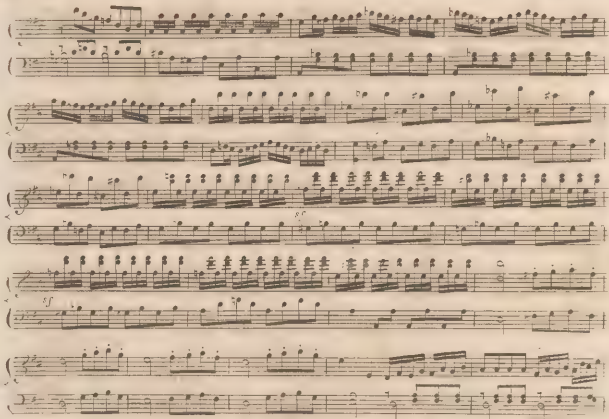
This is a handwritten musical score consisting of six systems, each with a treble and bass staff. The notation is in 2/4 time. The first system is marked with a '5' and 'loco.' above the treble staff, and '8 ad lib:' above the bass staff. The second system is marked with 'loco.' above the treble staff. The third system is marked with a '2' above the treble staff. The notation includes various rhythmic figures, including eighth and sixteenth notes, and rests. The handwriting is in ink on aged paper.

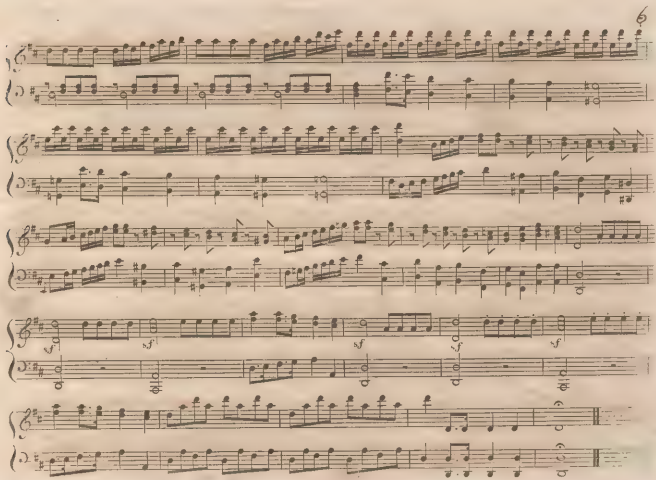
3

Handwritten musical score for piano, page 3. The score is written on five systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth notes. The third system includes the instruction "loco" above the treble staff. The notation is in ink on aged paper.



5





7
DUETT.

Mr Kelly and Mrs Crouch.

h.

SOLO

TRIO

Piano
forte

Larghetto

p

p

p.f

p

Twilight glimmers o'er the

steep Fa-ti-ma Fa-ti-ma wak-sthou dear Gr-ave-yd morn be-gins to preep Fa-ti-ma Fa-ti-ma Se-lims here

here are true love chords at-tack-ing to your Win-dow lift lift

Poc: *f*

Poc: *f*

The musical score is written on four systems of staves. The first system contains the vocal melody and piano accompaniment for the first line of lyrics. The second system continues the vocal melody and piano accompaniment for the second line of lyrics. The third system contains the vocal melody and piano accompaniment for the third line of lyrics. The fourth system contains the vocal melody and piano accompaniment for the fourth line of lyrics. The piano part is written in G major and features a variety of chords and melodic lines. The lyrics are written below the vocal staff.

Dearest Dearest I've been watching you O see the Silk - - en twist down down down down down down

Dearest Se - lim I've been watching you I see the Silk - - en twist down the

p *f* *f* *f* *p* *f* *f*

pit a pat pit a pat hast thee dear

Lad - der gent.ly trip pit a pat pit a pat hast thee dear Oh I fear my foot will slip

Fa-ti-ma do not fear pit a pat pit a pat pit a pat pit a pat pit a
 well Zelim pit a pat pit a pat pit a pat pit a pat pit a pat pit a

pat pit. pat pit pat
 pat pit pat pit pat

11 ~~12~~

QUARTETTO

M^r Kelly, Suett, M^{rs} Crouch and Miss Decamp.

Kelly

M. KELLY.

Voce

Con Spirito

Piano
Forte

Ruthless Rob - ber Robber dread my force

Soldiers fa - bre hangs o'er thee Robber dread my force thou soon shalt fall a headless corse thou

soon shalt fall a headless corse who now wouldst tear my love from me

Ruthless Robber

dread my force A Soldier's überhangs der thee thou soon shall fall a head - let's corse thou soon shall fall a

head - let's corse who now wouldst tear my love from me who now wouldst

tear my love from me.

Volti

MR. SLEET.

How pretti - ly now he raily but 'twix't to eu - fi - ly done as fold to

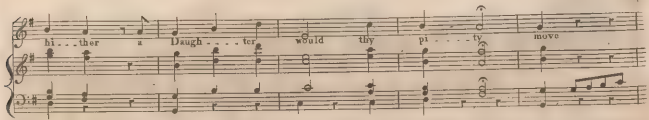
And^{te}

finite a Wa - shaw and to cut off the head of a Man who has got three Tails

MRS. CROUCH

Turn turn my fa - ther turn the

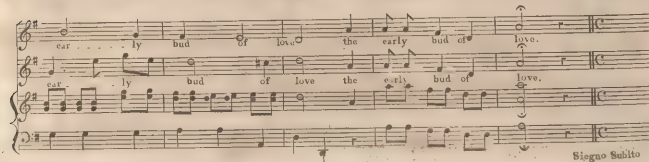
hi - ther a Daugh - - - ter would thy pi - - - ty move



M^{rs} Crouch
Why doom the op - - - - - ning Rose to wither why blight the
Miss Decamp
Why doom the op - - - - - ning Rose to wither why blight the



ear - - - ly bud of love the early bud of love.



Siegno Subito

M^{rs} Lead
 M^{rs} De Camp
 M^{rs} Kelly
 M^{rs} Sutt
 Piano Forte

Hear me hear me hear me hear me can you now our fruit re... fufe hear O
 Hear me hear me hear me hear me can you now our fruit re... fufe hear O
 Hear me hear me hear me hear me can you now our fruit re... fufe hear O
 I'll not hear thee tis a filly Daughter fues I'll not

Andante

hear me O hear me O hear me tis a wretched Daughter fues a Daughter
 hear me O hear me O hear me tis a wretched Daughter fues a Daughter
 hear me O hear me O hear me tis a wretched Daughter fues a Daughter
 hear me O hear me O hear me tis a wretched Daughter fues a Daughter
 hear thee tis a filly Daughter fues tis a filly Daughter fues a filly Daughter

fues hear me hear me hear me hear me tis a
 fues hear me hear me hear me hear me
 fues hear me hear me hear me hear me
 fues I'll not hear thee I'll not hear thee

wretched Daughter fues wretched Daughter fues
 a Daughter fues tis - a wretched Daughter fues
 a Daughter fues tis - a wretched Daughter fues
 a filly Daughter fues tis - a fil - ly Daughter fues

Allegro

Oh how trying Oh how vex-ing are the fears which Daughters prove Oh how vexing are the fears which Daughters prove

Oh how trying Oh how vex-ing are the fears which Daughters prove Oh how vexing are the fears which Daughters prove

Oh how trying Oh how vex-ing are the fears which Daughters prove Oh how vexing are the fears which Daughters prove

Oh how vexing are the fears which Daughters prove Oh how vexing are the fears which Daughters prove

Allegro

prove how dis-tressing are the fears that Daughters prove how dis-tressing how per-plex-ing are the how dis-tressing how per-plex-ing are the

prove how dis-tressing are the fears that Daughters prove how dis-tressing how per-plex-ing are the prove how dis-tressing are the fears that Daughters prove how dis-tressing how per-plex-ing are the

vexing how vex-ing are the fears that Daughters prove are the fears that Daughters prove are the

Handwritten musical score on page 19, featuring vocal and piano parts. The score is written on ten staves. The first four staves are vocal parts, each with the lyrics "cares that wait on love that wait on love that wait on love that wait on love that wait on love". The fifth staff is a piano accompaniment with the lyrics "fears that fa - thers prove that Fa thers prove that Fa - thers prove that Fa - thers prove that Fa - thers prove". The remaining six staves are piano accompaniment. The music is written in G major (one sharp) and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand.

cares that wait on love that wait on love that wait on love that wait on love that wait on love

cares that wait on love that wait on love that wait on love that wait on love that wait on love

cares that wait on love that wait on love that wait on love that wait on love that wait on love

fears that fa - thers prove that Fa thers prove that Fa - thers prove that Fa - thers prove that Fa - thers prove

19

MARCH

Kelly

Piano

Forte

Maestoso

Maestoso

p *f* *pp*

A handwritten musical score on six systems of grand staves (treble and bass clef). The music is written in a historical style, likely 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). The key signature is one flat (B-flat). The score is written in ink on aged, slightly discolored paper. The first system begins with a treble clef and a bass clef, with a *f* marking in the treble. The second system continues the melody and accompaniment. The third system features a *pp* marking in the treble and a *ff* marking in the bass. The fourth system includes a *ff* marking in the treble. The fifth and sixth systems conclude the piece with final notes and rests.

Chorus

Canto e
Alto

Mark his approach with Thunder Strike on the trembling Spheres with mark his approach with Thunder

Tenore

Mark his approach with Thunder Strike on the trembling Spheres with mark his approach with Thunder

Basso

Mark his approach with Thunder Strike on the trembling Spheres with mark his approach with Thunder

Piano
ForteAll^o Spiritoso

Strike on the trembling Spheres with mar-tial Crash the Cym-bals clash with mar-tial crash the Cym-bals clash

Strike on the trembling Spheres with mar-tial Crash the Cym-bals clash with mar-tial crash the Cym-bals clash

Strike on the trembling Spheres with mar-tial Crash the Cym-bals clash with mar-tial crash the Cym-bals clash

'tis the Bashaw ap-pears 'tis the Bashaw a-pears War in his Eye balls glitens Slave of his Life is
 'tis the Bashaw ap-pears 'tis the Bashaw a-pears War in his Eye balls glitens Slave of his Life is
 'tis the Bashaw ap-pears 'tis the Bashaw a-pears War in his Eye balls glitens Slave of his Life is
 Law War in his Eye balls glitens Slave of his Life is Law
 Law War in his Eye balls glitens Slave of his Life is Law
 Law War in his Eye balls glitens Slave of his Life is Law
 Law War in his Eye balls glitens Slave of his Life is Law

our life and death hang on his breath our life and death hang on his breath hail to the great Ba-shaw

our life and death hang on his breath our life and death hang on his breath hail to the great Ba-shaw

our life and death hang on his breath our life and death hang on his breath hail to the great Ba-shaw

hail to the great Ba-shaw our life and death hang on his breath our life and death hang on his breath

hail to the great Ba-shaw our life and death hang on his breath our life and death hang on his breath

hail to the great Ba-shaw our life and death hang on his breath our life and death hang on his breath

he, h to the great Bashaw our life and death hang on his breath health to the great Ba .shaw health to the great Ba
 health to the great Bashaw our life and death hang on his breath health to the great Ba .shaw health to the great Ba
 health to the great Bashaw our life and death hang on his breath health to the great Ba .shaw he lth to the great Ba
 shaw health to the great Ba - - shaw
 shaw health to the great Ba - - shaw
 shaw health to the great Ba - shaw

Cantoe
Alto

Tenore

Basso

Piano
Andante

Forte

The Car see, as the Bride at - ten - ding

The Car see as the Bride at - ten - ding

The Car see as the Bride at - ten - ding

Echo shall now the Chant pro - long the Chant pro - long torn with the

Echo shall now the Chant pro - long the Chant pro - long torn with the

Echo shall now the Chant pro - long the Chant pro - long torn with the

laffing Turkifh Song while the Star of the World is as - - cen - - ding

laffing Turkifh Song while the Star of the World is as - - cen - - ding

laffing Turkifh Song while the Star of the World is as - - cen - - ding

while the Star of the world is as - - cen - - ding - ding

while the Star of the world is as - - cen - - ding - ding

while the Star of the world is as - - cen - - ding - ding Hark to the

1st 2^d

1st 2^d Volti Sub.

ff

Come comrades come, Come comrades come, Time will not brock de - lay - -
 Come comrades come, Come comrades come, Time will not brock de - lay - -
 drum, Hark to the drum, Time will not brock de - lay - -
 ing. See she resists, her struggles note, Solo O give me him on whom she doats.
 ing. See she resists, her struggles note, Solo O give me him on whom I doat.
 ing. See she resists, her struggles note, Solo O give me her on whom I doat.
 p

Chorus

Tenors
 Sabers are gleaming round the throat gleaming around the throat around the throat of
 Trebles
 Sabers are gleaming round the throat gleaming around the throat around the throat of
 round the throat gleaming around the throat around the throat

Chorus

Beauty difo - - bey - - - ing of Beauty difo - - bey - - - ing
 Beauty difo - - bey - - - ing of Beauty difo - - bey - - - ing
 Beauty difo - - bey - - - ing Beauty difo - - bey - - - ing

DUETT.

M^r. Bannister and M^{rs}. Bland.

Voice

Piano Forte

Grazioso

Hi
Yes Be - da

thus Be - da when I me - lancho - ly grow this tink - heart tinkling foot and drive a - way When hearing

Sing
founds cheering then we blithe & truly grow how do you waltz to your Shacalah I play Tink tink a

tink a tink the sweet Guit' shall cheer you, 'Clink clink a' clink a clink so gaily let us sing!

Tink tink a tink a tink a pleasure 'tis to hear you, While neatly you so sweetly sweetly touch the string.

Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.

The musical score is written for guitar. It consists of a vocal line and a guitar accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). The guitar accompaniment is written in treble and bass clefs. The score is divided into four systems, each with a vocal line and a guitar accompaniment. The lyrics are written below the vocal line. The first system has the lyrics 'tink a tink the sweet Guit' shall cheer you, 'Clink clink a' clink a clink so gaily let us sing!'. The second system has the lyrics 'Tink tink a tink a tink a pleasure 'tis to hear you, While neatly you so sweetly sweetly touch the string.'. The third system has the lyrics 'Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.'. The fourth system has the lyrics 'Tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a gaily let us sing.'. The guitar accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and single notes. The bass line is written in bass clef and follows a similar rhythmic pattern. The score ends with a double bar line.

Once fighting flick dying sorrow hanging over me faint weary

lad dreary on the ground! Lay There moaning deep groaning Be a d. I. it - cover me Strains soothing care smoothing

I began to play Tink tink a tink a tink the sweet tutter out cheer you clink tink a tink a clink to gently did I

He
Sing tink tink a tink a tink pleasure 'tis to hear you while neatly you so sweetly Sweetly touch the

tink tink tink tink a tink tink tink a tink a tink a tink tink a tink tink a tink tink
String tink tink a tink tink a tink tink a tink a tink a tink tink a tink tink a tink tink a

gay-ly let us Sing.
gay-ly let us Sing.

Voice

Piano Forte

Andante

His Sparkling Eyes were dark as jet

chica chica chica cho can I my comely Turk for - get O never never never

no did he not watch till night did fall and Sail in silence o'er the Sea did

he not climb the garden wall to talk so loving-ly to me His sparkling Eyes were

black as jet chiea chiea chi - ea cho can I my comely Turk for - get

Volti

Oh never never never no his lips were of the Coral hue his teeth of I-vo-ry so
 white but he was hurried from my view who gave to me so much de-
 - light and why thould tender Lovers part ah why thould Fathers cru-el be why

bid me banish from my heart, a heart so full of love for me: His sparkling eyes were

dark as jet, chica chica chica cho, Can I my comely Turk forget, Oh

never never never no.

Pi. an Forte *Andante.* *f* *Rel.*

When pensive I thought of my love, The moon on the mountains was bright - And

Phi-lo-mel down in the grove, Broke sweetly the silence of night: Oh I

with that the tear drop would flow, But felt too much anguish to weep - 'Till

warm with the weight of my woe I sunk on my pillow to sleep to sleep to sleep I sunk on my pillow to sleep.

2
 We thought that my Love, as I lay,
 His ringlets all clotted with gore,
 In the paleness of Death, seem'd to say,
 Alos, we must never meet more.

Yes, yes, my belov'd we must part
 The Steel of my Rival was true;
 The Assassin has struck on that heart
 Which beat with such fervour for you.

Voice

Piano
Forte

The musical score is written for voice and piano. It begins with a treble clef and a 2/4 time signature. The piano part starts with a forte (f) dynamic. The score is divided into three systems. The first system shows the voice part with a whole rest, followed by the piano part with a forte (f) dynamic. The second system shows the voice part with a whole rest, followed by the piano part with a forte (ff) dynamic. The third system shows the voice part with a whole rest, followed by the piano part with a forte (ff) dynamic. The lyrics are written below the piano part in the third system.

Some Husbands will af ter a Congugal Strife kill forgive weep and fell on the neck of his

Wife but A. homelique's Wife at his conduct may dread when he fall on her neck 'tis to cut off her head when he falls on her neck 'tis to cut off her - head

2
How many there are when a Wife plays the fool
Who argue the point with her calmly and cool
The Bawhaw who don't relish debate of this sort
Cuts the Woman as well as the argumet short
A. Cuts the Woman &c.

3
But whatever her errors 'tis mighty unfair
To cut off her head just as if 'twere all hair
For this truth is maintain'd by Philosophers still
That the hair grows again but the head never will
That the hair &c

4
And among all the basest he is the most base
Who can View, then demolish a Woman's sweet face
Her smiles might the malice of Devils disarm
And the Devil take him who would offer her harm
And the Devil &c

44

Dance Madame Parifot

Red

Largo

A handwritten musical score for a dance titled "Dance Madame Parifot". The score is written on five systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo marking "Largo" is written on the left. The score includes various musical notations such as notes, rests, and dynamic markings: *p* (piano), *sf* (sforzando), *f* (forte), and *sf p* (sforzando piano). The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The piece concludes with a double bar line and repeat dots.

Allegro

Handwritten musical score for piano, page 42, marked Allegro. The score is written in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The notation includes various dynamics such as *pp* (pianissimo), *ff* (fortissimo), *sf* (sforzando), *f* (forte), *p* (piano), and *ppp* (pianississimo). The first system begins with a treble staff starting on a whole note G and a bass staff with a whole note F. The second system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The score concludes with a double bar line.

Chorus

Tribles

Alto

Tenors

Bass

Piano

Forte

Low-ly we bend in Duty

Low-ly we bend in Duty

Low-ly we bend in Duty

Low-ly we bend in Duty

Chord *f*

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Queen of our peace - - ful Bowers Queen of our peaceful Bowers Queen of our peaceful

Bowers We bow to the foot steps of Beau - - ty

Bowers We bow to the foot steps of Beau - - ty

Bowers We bow to the foot steps of Beau - - ty

Bowers

p *mf* *p* *mf* *p*

And strew her path with flow - - ers we bow to the foot - - steps of beau - ty and

And strew her path with flow - - ers we bow to the foot - - steps of beau - ty and

And bow to the foot - - steps of beau - ty and

And strew her path with flow - - ers we bow to the foot - - steps of beau - ty and

mf *p* *mf* *p* *mf* *p* *mf* *p*

strew her path with flow - ers we bow to the footsteps of beau - ty and strew her
 strew her path with flow - ers we bow to the footsteps of beau - ty and strew her
 strew her path with flow - ers we bow to the footsteps of beau - ty and strew her
 strew her path with flow - ers we bow to the footsteps of beau - ty and strew her

mf mf sf f

path with flow - ers and strew her path with flow - ers The mel - low Flute is blowing
 path with flow - ers and strew her path with flow - ers Bounce goes the Tam - bou -
 path with flow - ers and strew her path with flow - ers Bounce goes the Tam - bou -
 path with flow - ers and strew her path with flow - ers Bounce goes the Tam - bou -

f f f

46

p the mellow Flute is blowing

p the mellow Flute is blowing

p sweet harmony is

Bounce goes the Tam - bou - rin

Bounce goes the Tam - bou - rin

Bounce goes the Tam - bou - rin

Bounce goes the Tam - bou - rin

Bounce goes the Tam - bou - rin

Bounce goes the Tam - bou - rin

p

p

p

p

flowing

flowing

flowing

har - mo - ny is flowing to wel - come beau - ty's

har - mo - ny is flowing to wel - come beau - ty's

har - mo - ny is flowing to wel - come beau - ty's

har - mo - ny is flowing to wel - come beau - ty's

Queen -

Queen -

Queen -

Queen -

f *p* *f* *p* *f* *p* *f* *p*

f *p*

48

Queen to wel-come beau-ty's Queen to wel-come beau-ty's Queen to wel-come beau-ty's Queen to wel-come beau-ty's Queen.

Fine of the 1st Part

2^d Part.

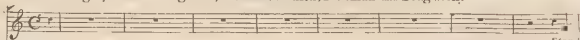
GLEE.

Kelly.

40

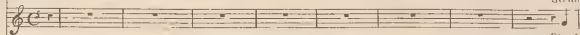
Sung by Mess^{rs} Dignum, Dowton, Wathen, Trueman and Sedgwick.

Alto.



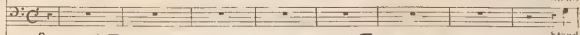
Stand

Tenore.



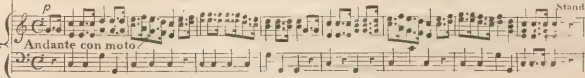
Stand

Basso.



Stand

Piano Forte.



close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

close our comrade is not come, ere this he must be hovering near, give him a signal we are here, by soft-ly tapping on the drum, with

rub a rub a rub a rub a dub a dub.

rub a rub a rub a rub a dub a dub.

rub a dub , rub a dub rub a dub rub a dub.

f Our comrades wrong revenge shall work thus till our pro-jects ripe we lurk.

p Our comrades wrong revenge shall work thus till our pro-jects ripe we lurk.

f Our comrades wrong revenge shall work thus till our pro-jects ripe we lurk.

p

and still to mark that we are here yet not alarm the distant ear, with caution ever and a-non, the drum we gently

and still to mark that we are here yet not alarm the distant ear, with caution ever and a-non, the drum we gently

and still to mark that we are here yet not alarm the distant ear, with caution ever and a-non, the drum we gently

gently tap upon the drum we gently tap up - on with rub a rub a rub a dub a rub a dub.

Gently tap upon the drum we gently tap up - on with rub a rub a rub a dub a rub a dub.

Gently tap upon the drum we gently tap up - on rub a dub rub a dub rub a dub rub a dub.

rub dub rub The drums we gently tap up-on with rub a rub a

rub dub rub The drum we gently tap up-on with rub a rub a

rub dub rub The drum we gently tap up-on ruba dub ruba dub

rub a ruba duba dub dub dub rub dub.

rub a ruba duba dub dub dub rub dub.

rub a dub ruba dub rub dub rub dub.

IRENE

Piano
Forte

ALLEGRO

Moving to the Me-lo-dy of Musick note oh

serve the Turkish fair advance, lightly as the gos-sa-mer she seems to float through mazes of the dance.

Sp time is fl ... as the pleasure while is ...
 every cl' disclows ... the ... observe the ...
 fair adv' co ... the gos ... see ... of the dance thrumazes of the dance

When the lover takes her glowing hand with mildly grace and ease
 can the dancing maid then whilst and he

gentle squeezes No she gives him then so languishing a glance
 grown tender soft and melting with the

dance Cupid Cupid God of hearts dancing sharpens all your darts

Moving to the melody of Music's note ob-serve the Turkish fair ad-vance. Lightly as the gossamer she

p

seems to float through mazes of the dance of the dance of the dance of the dance of the dance.

Cresc. ff

||

Vocce

Allegretto

Piano

Forte

ISRAHIM

Major Domo am I of this great Fami - ly My pow'r thro' this Castle prevails, I'm appointed the head that must

keep up the dread and the pow'r of my Son in Law tails I strut as fine as a - ny Macaw, I change for Down my Bed of

I saw On perquits I lay my paw I pour wine & ley down my maw Stuff stuff good victuals in my

craw 'Tis a very fine thing to be Father in law to a very mag-ni-ficent threetail'd Bashaw 'tis a very fine thing to be

Father in law to a very mag-ni-ficent threetail'd Bashaw.

2
The Slaves black and white
Of each Sex, own my might
I command full three hundred and ten
The Females I kifs
But it won't be amifs
To fright them with thumping the men
I strutt as fine &c.

3
At the head of affairs
Dismiss me who dares
Let 'em prove the head piffers and steals
Why no three tail'd Bashaw
Kicks his Father in law
And makes his head take to his heels
I strutt as fine &c.

DUETT

Sung by M^{rs} Crouch and Miss Decamp.

Facililo

FÁTIMA

IRENE

Piano
Forte

Andante Softenuto

No one hears no footsteps

And silence reigns within the walls and silence reigns within the walls

And silence reigns within the walls And silence reigns within the walls and silence reigns within the walls

The place in which the door is near the key is here the key is

shall we shall we no no what does make us tremble so mis- chief is not
 here shall we shall we yes what does make us tremble so

our in- tent then where . . . fore fear we shoud re . . . pent shall we yes the
 then wherefore fear we shoud re . . . pent then wherefore fear we shoud re . . . pent shall we yes the

ad lib.
 door is near shall we yes the key is here the key is here the key is here the key is here.
 door is near shall we yes the key is here the key is here the key is here the key is here.

THE TURRET

Quartetto

M^{rs} Crouch Miss De Camp M^r Palmer and M^r Bannister

Allegretto

Fatima

Look from the Turret Sis-ter dear and see if succour be not near O tell me

Irma

Shakabae

Piano Forte

Allegretto

what do you de . scry ad lib. A . . las Then must I die A

Nothing but dreary land and Sky A . . las Then must she die

A . . las Then must she die

a Tempo

--las then mußt I die Abomeliche He
 A-las then mußt She die Pre-pare Trombone
 A-las then mußt She die
 calls he calls Lookout a-gain look out look out acros the plain ah me ah! me does

Handwritten musical score on page 63, featuring vocal and piano parts with lyrics. The score is written on ten staves, with the first six staves containing vocal lines and the last four staves containing piano accompaniment. The lyrics are written below the vocal staves.

Lyrics:

nothing meet your eyes that Cloud that Cloud of dust a hope supplies a
 I see a Cloud of dust of dust a rise that Cloud that Cloud of dust a hope supplies a
 hope supplies in court of my ex-istence ends
 hope supplies prepare a troop a
 a bone

Dynamic markings: *mf*, *f*

Then heaven heaven grant they may be friends, then
troop a troop a troop of horsemen this way bends, Then heaven heaven grant they may be friends, then
Then hea - ven grant they may be friends, then
heaven heaven grant they may be friends, A moment stay, a moment stay, O
heaven heaven grant they may be friends. Abomaliel Trombone. No more de - lay.
hea - ven grant they may be friends.

watch the travellers, O sister sister dear, O watch the travellers, O

I'll wave my handkerchief, They'll hurry hurry here, I'll wave my handkerchief, I'll

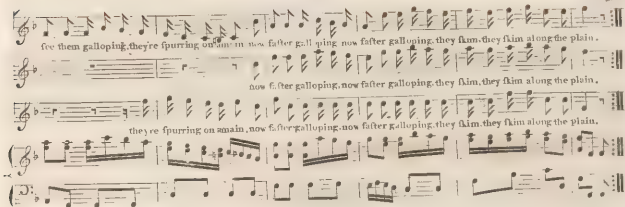
They'll see it presently, and hurry hurry here, They'll see it presently, and

watch the travellers O sister sister dear, *Piu Presto.*

wave my handkerchief, 'till draw 'till draw them near. Ah Screaming I see them galloping, I see them galloping, I

hurry hurry hurry hurry hurry hurry here.

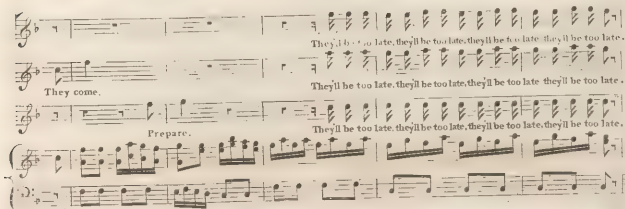
Piu Presto, and 29 time faster.



see them galloping, they're spurring on a-m-a-i-n now faster galloping now faster galloping, they skim, they skim along the plain.

now faster galloping, now faster galloping, they skim, they skim along the plain.

they're spurring on a-m-a-i-n, now faster galloping, now faster galloping, they skim, they skim along the plain.



They'll be too late, they'll be too late, they'll be too late, they'll be too late.

They come. They'll be too late, they'll be too late, they'll be too late, they'll be too late.

Prepare. They'll be too late, they'll be too late, they'll be too late, they'll be too late.

67

Handwritten musical score on page 67. The page contains several staves of music. The first three staves are vocal parts with lyrics: "They now dismount, they're at the gate, they're at the gate." The fourth staff is a complex instrumental passage with many sixteenth notes. The fifth and sixth staves are vocal parts with the word "Kate." written below them. The seventh staff is another vocal part. The eighth and ninth staves are instrumental parts, likely for piano or organ, featuring chords and arpeggiated figures.

They now dismount, they're at the gate, they're at the gate.

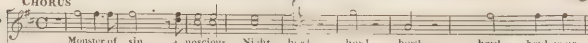
They now dismount, they're at the gate, they're at the gate.

Kate.

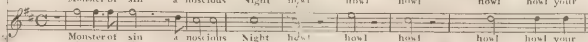
Kate.

CHORUS

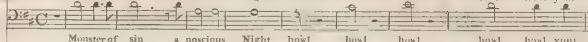
Soprano



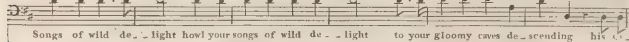
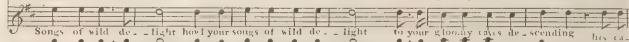
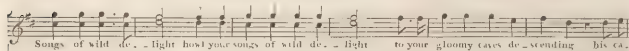
Tenor



Basso



Piano
Forte



reer of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bathid in a

reer of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bathid in a

reer of murder ending a Tyrant spirit flies now the Tyrant spirit flies Bathid in a

flood of guilt ty Blood he Dies he Dies Dies

flood of guilt ty Blood he Dies he Dies Dies

flood of guilt ty Blood he Dies he Dies Dies

Pia Allegro.

Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

Sweet when fortune tired of frowning Hymen comes with pleasure crowning Hymen

comes with pleasure crowning Hymen crowning Hymen crowning happy Love

comes with pleasure crowning Hymen crowning Hymen crowning happy Love

comes with pleasure crowning Hymen crowning Hymen crowning happy Love

sweet are the hours that Lovers prove sweet are the hours that Lov - - - ers prove Hymen

sweet are the hours that Lovers prove sweet are the hours that Lov - - - ers prove Hymen

sweet are the hours that Lovers prove sweet are the hours that Lov - - - ers prove Hymen

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

comes with pleasure crowning Hymen comes with pleasure crowning happy happy happy happy happy Love Joy the Lovers

prove sweetly a hymn comes crownin' happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 prove sweetly a hymn comes crownin' happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 prove sweetly a hymn comes crownin' happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy
 happy happy hony Love Joy the Lovers prove sweetly a Hymn comes crownin' happy

Handwritten musical score on page 73. The page contains two systems of music. Each system consists of three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment is written on a grand staff (treble and bass clef). The music is in 4/4 time, indicated by the 'C' time signature. The lyrics are: "hap - - py hap - - py hap - - py Love hap - - py Love" (repeated in the first system) and "hap - - py Love" (in the second system). The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The page is numbered 73 in the top left corner.

hap - - py hap - - py hap - - py Love hap - - py Love

hap - - py hap - - py hap - - py Love hap - - py Love

hap - - py hap - - py hap - - py Love hap - - py Love

hap - - py Love

hap - - py Love

hap - - py Love

Fin.

14
The Songs &c.
IN THE
(DESSERTER)

A Musical Drama:

as Performed with universal applause at the

THEATRE ROYAL in DRURY LANE

Composed by Mess^{rs}

Houssigney, Philidor, & Piccini
with the addition of new songs by Mess^{rs} Houssigney, Philidor, & Piccini

LONDON Printed by Broderip & Wilkinson 24 13 Hay Market.

75

OVERTURE

To the DESERTER.

46

Allegretto

LONDON. Printed by LONGMAN & BRODERIP N^o 26 Cheapside. Price 1^s/

V. S.

47 Presto ma non troppo

The image shows a handwritten musical score on aged paper, numbered 47. The title "Presto ma non troppo" is written at the top left. The score is arranged in three systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth-note chords, marked with a piano (p) dynamic. The bass staff contains a simple eighth-note accompaniment. The second system continues the treble staff with more complex figures, including a section marked "dolce" (sweet) and "Pastorale" (pastoral). The bass staff continues with a steady eighth-note accompaniment. The third system features a treble staff with a series of eighth-note chords, marked with a piano (p) dynamic, and a bass staff with a simple eighth-note accompaniment. The tempo marking "Presto ma non troppo" is repeated below the third system. The score is written in a clear, legible hand, with various musical notations such as notes, rests, and dynamics.

A handwritten musical score on aged, yellowed paper. The score consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a 'p' marking. The second system has a 'p' marking. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'dolce' marking and a 'Pistoreale' marking. The sixth system has a 'Volte' marking. The paper shows signs of age, including discoloration and wear at the edges.

Handwritten musical score on page 79. The page contains two staves of music, each with a treble and bass clef. The time signature is common time (C). The music is written in a single system, with the upper staff containing the melody and the lower staff providing harmonic support. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'P' (piano). The text 'Preghia mia non troppo' is written below the first staff. The page is numbered '79' in the top left corner.

Preghia mia non troppo

A handwritten musical score on aged, yellowed paper. The score is written for piano (p) and violin/viola (v, va). It consists of eight systems of staves. The piano part is written in treble and bass clefs, while the violin/viola part is in treble clef. The tempo is marked 'Allegro' in the upper right. The dynamics include 'p' (piano), 'Tremante' (tremolo), and 'pp' (pianissimo). The notation includes various musical symbols such as notes, rests, beams, and slurs. The paper shows signs of age, including foxing and wear along the edges.

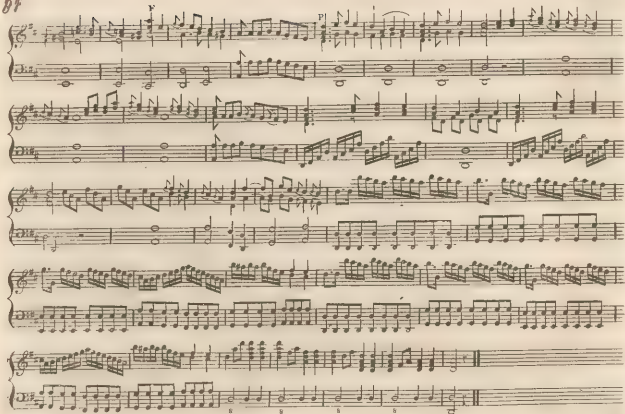
Allegro

Tremante

p

pp

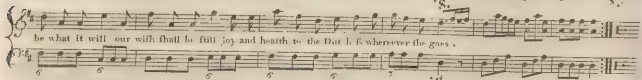
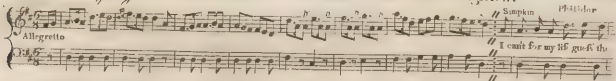
v, va



Sung by

Mr. Dibdin. Mrs. Love & Mr. Wroughten.

82.



Margaret

2

Why Nutmegs that's nothing, her Ladyship's Wine
All over the Village runs just like a Fountain;
And I heard the Folks say every dith when they dine
Will be swimming in Claret, Madera and Mountaine.
What the meaning can be, &c.

Jenny

3

Then for Poultry and such like good lord what a store,
I saw Goodman Gander twixt the Baskets full cramming;
Then for Comforts and Jellies, why one such fast wear
Will certainly breed in the Village a famine.
What the meaning can be, &c.

Sung by

Mr. Smith.

Allegretto

Why must I appear so de-vot-full I cannot I cannot dear Father comply Ah could I think him so un-grat-ful with arg-gh I

surely should die with an- guish I surely should die Ah could I think him so un-grat-ful with arg-gh, with

an-gh I su-ly should die with an- guish with an- guish I su-ly should die

What so tender at parting he told me what so tender at parting he told me wish him h Joy to my Bos-m con-vict

when next he was to hold me could I think would he this way re- paid

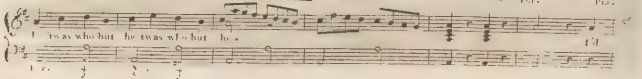
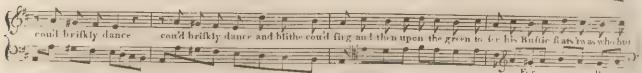
sung by

M^r Bannister.

Phallop 24

All non tanto

Phallop



give this bauble life a-way without a sigh could I but stay to see a little In-fant care like Men-ry brave Lot-
 Pia.

i-fa fair could I see this ill yield con-tent a life I hope not had-ly spent, my life's three parts do-
 M. f. r.

mi-nish-ed and when the fun is fi-nish-ed the Pe-ri-ll, Bell may toll Gra-mer-cy on by I ul-
 4 6 6 6 6 6 6 6

Swing Swong Ding Dong Swing Swong Ding Dong methinks my old
 Col arco

panions say that e-ven tho' his hairs grew grey old Ruf-fet once up-on a lay
 5 5 6 5

When sports went round and bells did ring cou'd I tickly dance and blith cou'd sing cou'd brilkly dance and blith co-
 Pia. For. Pia. For. Pia.

The Rover's Lament

Sung by Mrs. Smith.

Louisa

Andante

O! Ruff! once upon a day when sports went round when sports went round and bells did ring could sing and blithe could sing could brightly dance and blithe could sing and then upon the green to see his rustic feat. 'twas who but he and then upon the green to see his rustic feat. 'twas who but he 'twas who but he 'twas who but he.

The Rover's way is long & dusty 'ill.

'twas no against incli-nation ah what can they do - No longer a Rover his follies are o-ver my heart my heart says my Henry is true.

The Rover as changing,
 From sweet to sweet ranging,
 A Rake should be light on, never a thing to stray,
 With rapture possession,
 In one ev'ry idleness,
 'Till a from her bosom he flies far away.

Non l'au All-gretto

One conducts for both Love and War the Point's to gain Pos- session for this we watch the enemy's Coast till we

Thro'ping catch them on their Post then good-by form the fort we storm and by these Arts make Towns or

Hearts sur-render at dis- cre- tion

In Love do on-ly Bat-t-ry which with success we play, to conquer Hearts is flat-t-ry no for- tr-ty

28

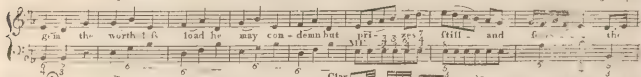
can its Pow'r with stand neither Cannons Mortars Sword in hand can make such way As 'tis in

I love fo 'tis in War we make believe mis-lead deceive we make believe mis-lead de-ceive pray what serve

Drums and Trumpets for Cannons and all our force of Arms but with their Thundering al- to

tell not Cover our designs can these to trenches breaches mines blockades and am-bus-cades compare no all a-

gree that Po-li-cy's the true art mi-li-taire no all a-gree that Po-li-cy's the true art mi-li-taire



March



Sung by Mrs Wrighten.

Allegretto

Some how my heart is

I mis-laid and lost it un-derneath the Grass Da-mon ad-van-cing bow'd his head and said what took you pretty Lass

Da-mon ad-van-cing bow'd his head and said what took you pretty Lass a little Love but urg'd with care a little Love but urg'd with care

care oft leads a heart and leads it far oft leads a heart & leads it far for a lit-tle Love but urg'd with care oft leads a heart & leads it far.

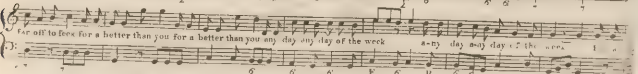
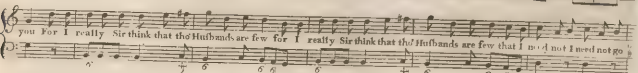
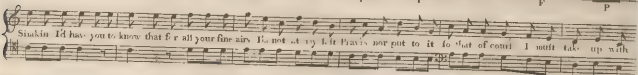
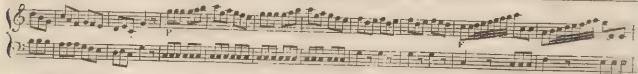
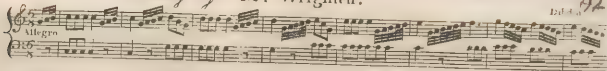
2

'Twas passing by yon spreading Oak
That I my spinnell lost just now;
His knife then kindly Damon took,
And from the tree he cut a bough:
A little Love, when urg'd with care,
Will lead a heart, and lead it far.

Thus did the Youth his time employ;
While us he tenderly behold;
He talk'd of Love, I paid for joy,
For ah, my heart did fondly yield;
A little Love, when urg'd with care,
Will lead a heart, and lead it far.

Sung by Mrs Wrighten.

124 92



better than you for a better than you a-ny day a-ny day of the week a-ny day a-ny day of the week
 for a better a better than you a-ny day a-ny day of the week To be sure to be sure I must own I must
 own I was fool-ith e-nough to be-lieve to be-lieve all tenderness non-sense and stuff you
 constantly constantly din'd in my ears you constantly constantly din'd in my ears and when for a while you've been
 out of my sight for a while you've been out of my sight The day has been comfortless dre-a-ry the
 night and my on-ly com-pa-nion my Tears my on-ly com-pa-nion my Tears my on-ly com-

pa-nion my Tears but now that's all o'er but now that's all o'er

I hate you despise you will fee you no more I hate you I hate you I hate you I hate you I

hate you despise you will fee you no more but now that's all o'er that's all o'er that's all o'er I hate you de-

pise you will fee you no more will fee you will fee you no more I hate you despise will

fee you no more will fee you will fee you no more will fee you will fee you no more will

fee you will fee you no more will fee you will fee you no more

96

sung by Mr. Dibdin.

Voice

The whims of Folly in Love The whims of Folly in Love to know I believe would fair-ly would fair-ly pole old

Nick

The whims of Folly in Love to know I believe would fair-ly would fair-ly pole old Nick this moment fast next moment flow this moment fast next moment flow now confuting

you repenting nor at this or that will stick now confuting now repenting nor at this or that will stick but changing still they wont they will when they mean yes they'll answer no and time and fret this hour to get what

26

they dislik'd an hour a-go and fust and fret this hour to get what they dislik'd an hour a-go

when you expect to find 'em here to t'other side they quickly were when you expect

to find 'em here to t'other side they quickly were the wind and tide in the same mood will long & ride the wind and tide

in the same mood will long & ride like two fond Turtles side by side like two fond turtles side by side this hour they

woo & hill & coo coo coo coo this hour they woo & hill & coo coo coo coo then by and by then by &

by no reason why they make the dev'l & all to do then by & by no reason why they make the dev'l & all to do then by and

by no reason why they make the dev'l & all to do they make the dev'l & all to do they make the dev'l & all to do

by no reason why they make the dev'l & all to do they make the dev'l & all to do they make the dev'l & all to do

affettuoso

I'll fly these

Groves this ha - ted I'll fly these groves this ha - ted shade each sound I hear each thing I see . . . re .

mind me that per-fidious Maid, of vows for of - ten made by thee of vows so of - ten made by thee, so

of - ten made by thee. *Allegretto. Moderato.* blush blush, blush Lou. i. sa, blush and look there, where's now thy

Presto. love oh tell me where, where's now thy love oh tell me where, thy constan-cy's no more.

20

And like a wretch by tempests tost. and like a wretch by tempests tost

my peace is gone e'en hope is lost I sink in sight of shore. my peace is gone e'en hope is lost I sink I

sink in sight of shore.

1st Soldier.
2nd Soldier.

Come Brother, come we must be gone. we must be

Come Brother come we must be gone. we must be

Heavy
Yes yes I'll fly to death lead on. Yes yes I'll fly to death I

Gone.

Come Brother come.

Come Brother come we must be gone

Come Brother come.

89.

On. And yet and yet O cruel fate. A minute stay a minute stay.

Gone. He's devilish loath he's devilish loath. come Bro-ther come we must be

Gone. *f* *p* He's devilish loath he's devilish loath come Bro-ther come we must be

A minute stay a minute stay. One instant e're I'm drag'd a way.

gone we must be gone come come then come he's devilish loath he's devilish loath. you have con.

one we must be one come come then come he's devilish loath he's devilish loath. you have con.

A Minute stay one instant e're I'm drag'd a way.

fel'd tis now too late you have con. fel'd tis now too late. You have con. fel'd tis now too

fel'd tis now too late you have con. fel'd tis now too late. You have con. fel'd tis now too

100

A mi nute stay. A mi nute stay. one in . stant e're I'm drag'd a . way a mi nute

late. 'tis now too late. 'tis now too late. 'tis now too late. 'tis now too late.

late. *Peru* 'tis now too late. 'tis now too late 'tis now too late 'tis now too late

stay. a mi nute stay. One in . stant e're I'm drag'd I'm drag'd A

You have con . fess'd. 'tis now too late You have con . fess'd 'tis now 'tis now too

You have con . fess'd $\frac{6}{8}$ 'tis now too late You have con . fess'd 'tis now 'tis now too

way I'm drag'd a . way I'm drag'd a . way.

late 'tis now too late 'tis now too late.

late 'tis now too late 'tis now too late.

Allegro non tanto.

Though to have a bout of drink'ing, when I hear the Glas, ses clink'ing, there's
p

no thing but I'll do or say, there's no thing but I'll do or say, yet Skir, mish ne'er shall run a way, yet
6 4 3

Skir, mish ne'er shall run a way, shall run a way
6 4 3 6 6 6 6

For here is his mot to, and so there's an End, he's none of your flatterers that
6 4 3 6 4 3 6 1 3

Fawn and are ci.vil but for Coun.try his Lit.tle his King and his Friend lit.tle Skir.mish would go half
 way to the de.vil Lit.tle Skir.mish would go - - half way to the de.vil.
 Soldiers of. ten fir.kle
 prove who can know his hand for e ver We for.give you false in love but De.ser.ters ne ver ne ver
 ne ver Huc De.ser.ters ne ver ne ver we for.give you false in love but De.ser.ters ne ver ne ver. D.C.

Sung by — Mr^s Smith.

Allegretto.

P *F* *P* *F* Ah cease this af-

flition your sorrows are past of care and disquiet that light was your last how could you once doubt of my love how could you once bar hour a doubt of my love the Girl you conversed with the feast and the

rest the music and dancing was all but a jest a frolic designed your attention to prove a

Pro. lick de. signd your af. fecti. on to prove your af. fecti. on to prove. P F

P F P F Be. lieve me Lou. i. sa re. luc. tant com plyd. her

Fa. ther com. man. ded en. trea. ty was vain Or I swear by this hand I had ra. ther have dy'd I had ra. ther have

dy d than have giv. en my Hen. ry a mo. ment of pain than have gi. ven my Hen. ry a mo. ment of pain.

Duet.

M^r. Vernon. & M^{rs}. Smith.

Monsigny.

Moderato.

Henry.
A - dieu A - dieu my heart will break a - dieu a - dieu my heart will break this

Louisa.
tor - ments be - yond bear - ing this tor - ments be - yond bear - ing. be - yond bear - ing. A - dieu ah why my love oh

speak ah why my love oh speak and ba - nish this dis - pair - ing and ba - nish this dis - pair - ing

Louisa.
Ye pl - tying pow'rs some com - fort send when will my sor - rows have an end. ye pl - tying pow'rs some

Henry.
Ye pl - tying pow'rs some com - fort send when will my sor - rows have an end. ye pl - tying pow'rs some

F. Cello

Com. fort fend when will my for. rows have an end.

Com fort fend when will my for. rows have an end. A. dieu a. dieu my heart will break a. dieu a

- dieu my heart will break this tor. ment's be. yond bear. ing this tor. ment's be. yond bear. ing be. yond bearing.

- dieu ah why my love oh speak. ah why my love oh speak and ba. nish this dis. pair. ing and ba. nish this dis.

- pair, ing ye pl. tying pow'r's some com. fort fend when will my for. rows have an end. Ye pl. tying pow'r's some
 ye pl. tying pow'r's some com. fort fend when will my for. rows have an end. Ye pl. tying pow'r's some
 com. fort fend when will my for. rows have an end. Ye Pow'r's . . . Ye Pow'r's . . .
 com. fort fend when will my for. rows have an end. This torment's beyond bearing this torment's bey
 Give thy Lou . . i . . sa's pangs Lou . i . . sa's pangs re. lief. Ye pl. tying pow'r's some com. fort
 bearing. I can not speak I can not speak oh love oh grief. ye pow'r's some com. fort
 Pcn. 7 6 7 6 6 5 4 3 2 1

Send when will my for. rows have an end give thy Lou. i. sa's pang's re. lief. give thy Lou. i. sa's pang's re. lief

Send when will my for. rows have an end. I can not speak I cannot speak oh love oh grief

Ye pi. ty. ing pow's some comfort send when will my for. rows have an end ye pi. ty. ing pow's some comfort fend

Ye pow's some com fort fend when will my for rows have an End. Ye py t'ing

Ye pi. ty. ing pow's some comfort fend when will my for. rows have an end.

pow's some comfort fend when will my Sor. . . rows have an end.

Allegro.

Wo. men and Wine com - pare so well they run in a per - fect

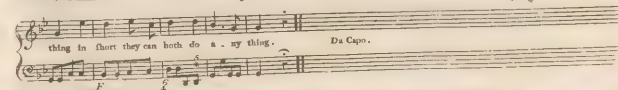
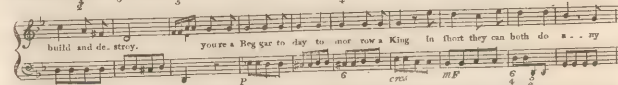
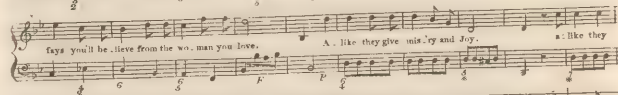
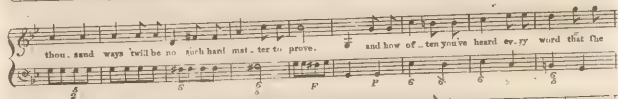
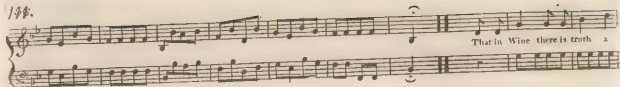
pa - ra - lel they run in a per - fect pa - ral - lel they run in a per - fect pa - ral - lel.

For Wo - men be - witch us when they will and. so does Wine. so does Wine. They

170

make the Statesman lose his skill the Soldier Lawyer and Divine they put strange whims in the greatest;
 Quill and fend their wits to gather wool. Then since the world thus runs a way. Then
 since the world thus runs a way. And Women and Wine are a like divine and Women and
 Wine are a like divine let's love all night and drink all day let's love all night and drink all
 day let's drink. No let's love all night and drink all day.

176.



Da Capo.

143.

Sung by _____ Mr. Vernon.

Andante.

To Die is
no. thing it is our end we know but 'tis a sure re. lief a sure re. lief from all our woe
'tis from the mind to set the bo dy free and rid the world of wretched things like me and rid the world of
wretch.ed things like me. To die is no. thing it is our end we know but 'tis a sure re. lief a sure re. lief from
all our woe a thousand ways our sor rows here in crease while care succeeding care des troy's it

114
145.

Peace while care fur evening care, des. troys des. troys our Peace why fly we then. what can such comfort

give what can - - such com. fort give. we cease to suf. fer when we cease - - to live. to die is no thing. it

is our end we know but 'tis a sure re. lief a sure re. lief from all our. - - - woe - - - why fly - - -

- - - we then - - - what can - - - such com. fort give we cease to suf. fer when we cease to live. we

cease to suf. fer when we cease to live.

116

Finale.

Henry.
Allegro. My kind be-er ver-fain I'd speak fain would I what I feel ex-press but language is too
 poor too weak to thank this goodness to ex-press Bro-thers com-pa-nions age and youth oh tell to all the world her fame Bro-
 thers com-pa-nions age and youth oh tell to all the world her fame & when they ask for faith & truth re-peat my dear Loui-sa's
Chorus.
 name Bro-thers com-pa-nions age and youth oh tell to all the world her fame and if they ask for faith and truth re-peat re-
 peat Loui-sa's name and have I sav'd my Hen-ry's life dear father in my Joy take part I now in deed shall be a

Wife wife to the I. dol of my heart thus when the storm dis persing flies thro which the fal lor's forc'd to steer no more he

Chorus.

dreads in. cle. ment fies but with the tem. pest leaves his fear Thus when the storm dispersing flies thro which the fal lor's forc'd to

Inter.

He no more he dreads in. cle. ment fies but with the tem. pest leaves his fear Why why I pray you this le. lay children your

hands in wed. lock Join that I may pass my hours a. way in ease and peace then life's de. cline this Joy's too great my pride my

Chorus.

hopes both both in my af. fecti on there may who de. lights the o. ther most hence for ward be your on - ly care this Joy's too

177

Great my pride my boast both both in my af. fertion share may who de. lights the o. ther most hence forward be your on is

Skitnah.

care. I wish your Joy may hold you long but yet I am not such a sot as not to see you all are wrong why is the

Ki. to be for. got you had been wretch ed but for him then fol. low Skitnah dance and sing raise ev'ry voice strain

Chorus.

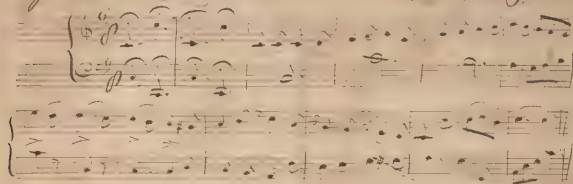
ev'ry limb huz xa and cry long live the King so had been wretched but for him then follow Skitnah dance and sing raise ev'ry

voice strain ev'ry limb huz xa and cry long live the King.

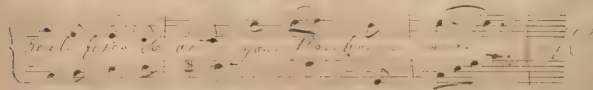
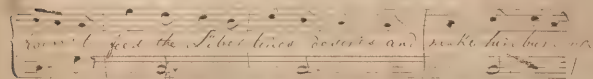
FINE.

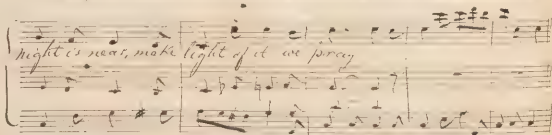
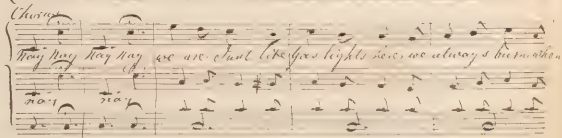
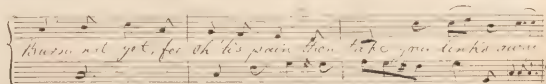
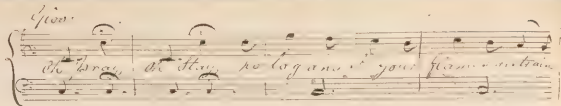
Giovanni in London

Thun. 16

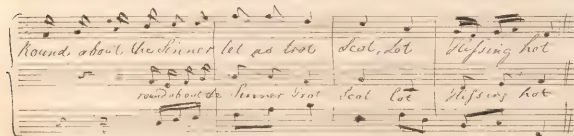


Solo Liedchen





Chorus



Handwritten musical score for piano and voice. The score is written on a system of five staves. The first staff is for the voice, and the subsequent four staves are for the piano. The lyrics are written in cursive below the voice staff. The music is in G major, indicated by one sharp (F#) on the key signature. The tempo is marked 'Allegro' at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte).

Round about the Sinner let us trot, let
round about the Sinner let us trot
round about the
Hopping hot

170/1

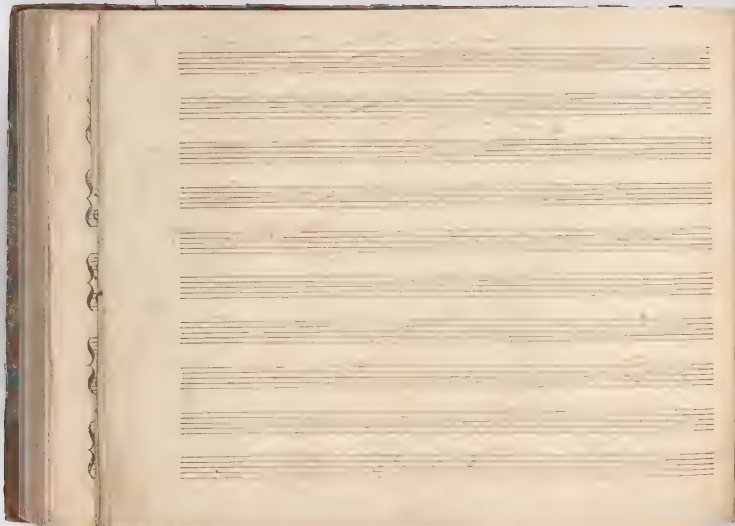
Choruses

Allegro

Handwritten musical score for a chorus. The score is written on multiple staves. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The tempo is marked *Allegro*. The key signature is one flat (B-flat). The time signature is 6/8. The lyrics are written below the piano accompaniment: "from our Regions infernal turn out turn out from here". The score includes various musical notations such as notes, rests, and bar lines.

Regions infernal turn out Since first here you came, you're set
Hell in a flame so now Giovanni turn out turn out So
So Giovanni turn out

Handwritten musical score for a three-part setting of "The Inferno". The score is written on three systems of staves. The first system has a treble and bass staff with lyrics "Regions infernal turn out Since first here you came, you're set". The second system has a treble and bass staff with lyrics "Hell in a flame so now Giovanni turn out turn out So". The third system has a treble and bass staff with lyrics "So Giovanni turn out". The music is in a simple, folk-like style with a key signature of one flat and a common time signature. The paper is aged and shows some wear.



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

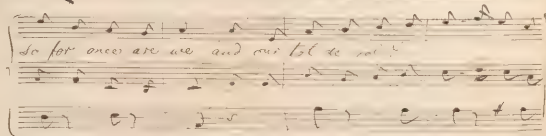
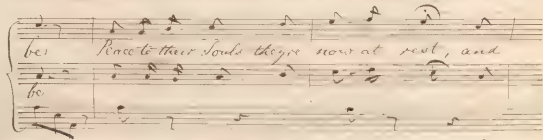
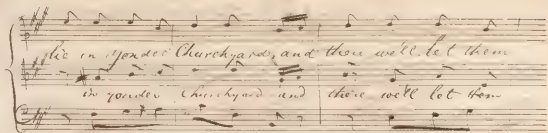
Trío

Handwritten musical score for a Trio. The score is written on six staves. The first two staves are for piano accompaniment, with the right hand playing a melody and the left hand providing harmonic support. The third staff is for a vocal part, marked *flus*. The lyrics are written below the vocal staff. The score is in 3/4 time and features a key signature of one sharp (F#).

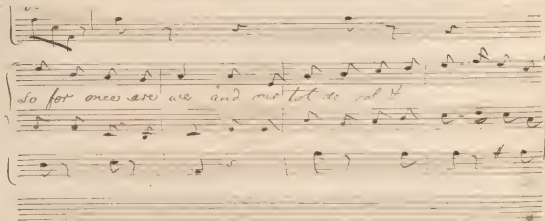
flus

We are three jolly Midewives that have just lost our Wives and

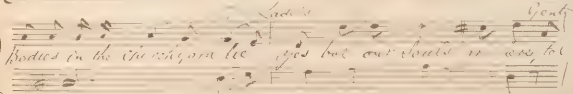
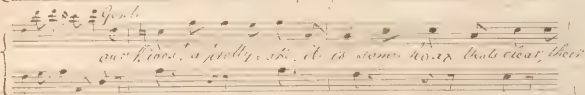
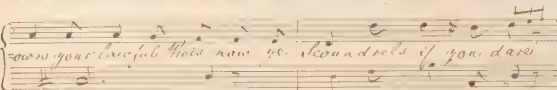
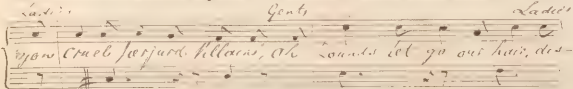
near here we were Bachelors so blots have been our Lovers then

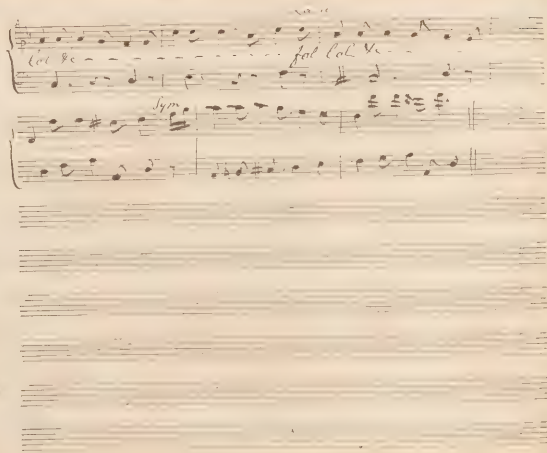


our friends, a pretty lot, it is some more that cheer, their
 Bodies in the virgins lie yes but our hearts are very full

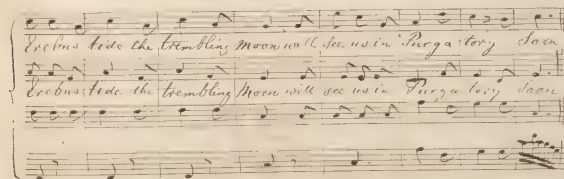
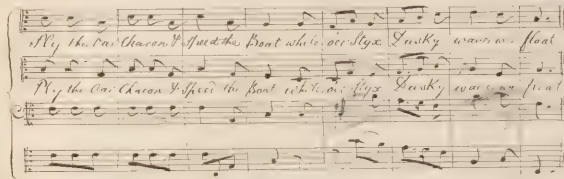


And. Alto





Glee



Da
Cupo

New Glee—

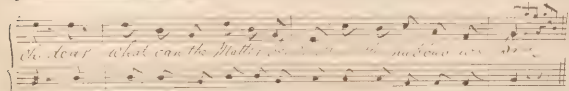
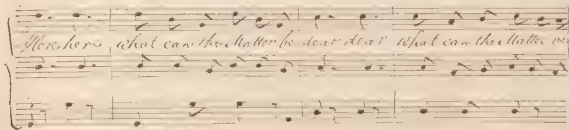
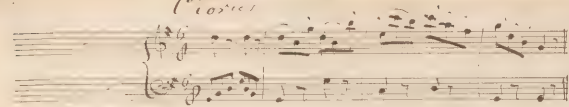
4 voices

, written by J. Campbell Esq.

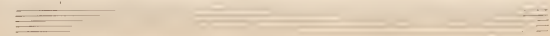
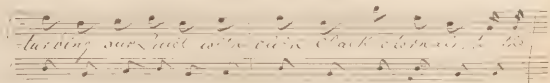
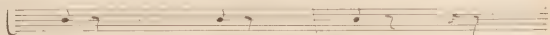
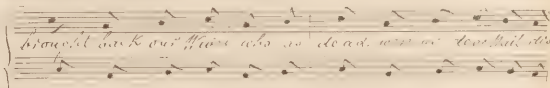
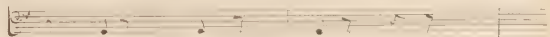
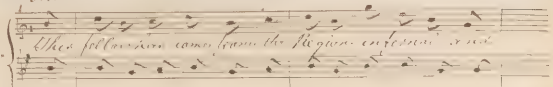
4

6

(2^d voice)



Vrio



Chorus

round houses, pray bear them away, they who brought back y
 wined to you why not may be bring out back too
 will not have with in ought to is the two men who in the

Handwritten musical score on aged paper, featuring lyrics in German. The score is organized into four systems, each consisting of a piano accompaniment (left hand) and a vocal line (right hand).

The lyrics are:

- may,
- (chorus)
- away with fight and war! Kirch' eye cracked down the
- wing let us attack the narrow in but,

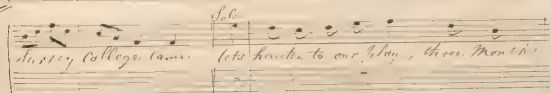
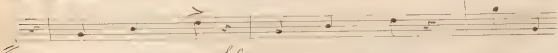
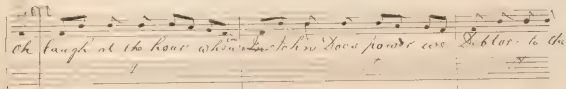
Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in cursive script below the notes. The first system includes the lyrics "sing lol lol" and "who drink like madly fellows our". The second system includes "Country and our King Burn old King Roses Bellows". The third system includes "lollily dance and who lol lol". The paper shows signs of age, including discoloration and wear along the edges.

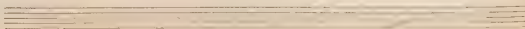
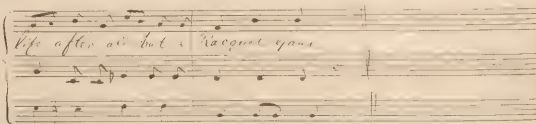
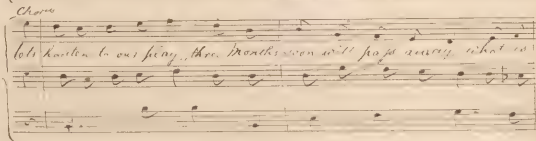
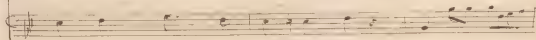
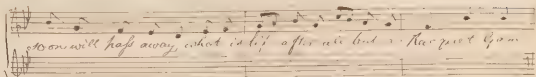
sing lol lol who drink like madly fellows our

Country and our King Burn old King Roses Bellows

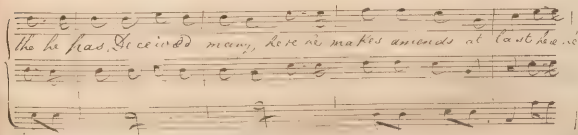
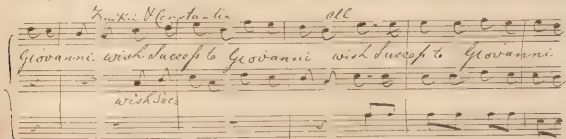
lollily dance and who lol lol

Chorus

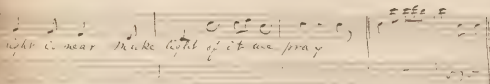
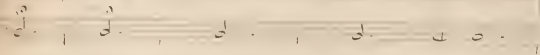
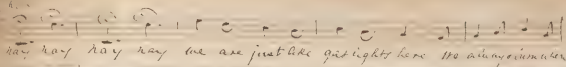




Sonata,



makes amends at last with success
 wish success to him
 here he makes amends at
 pause tho he has deceived many here he makes amends at
 last here he makes amends at last with success
 last here he makes amends at last
 finally



Giuseppe & Dorothea

Chorus



Sound about Giovanni let us hear

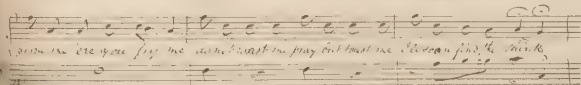
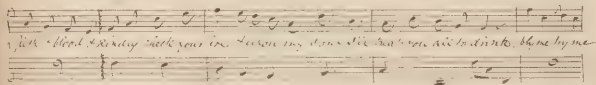
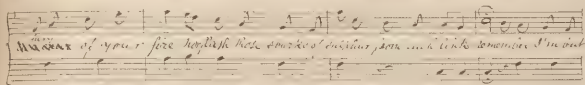
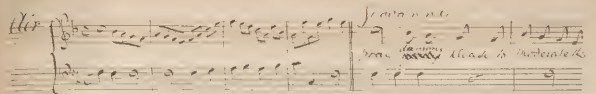


Let let lifting hot turning burning torching deer king oxens, let lifting

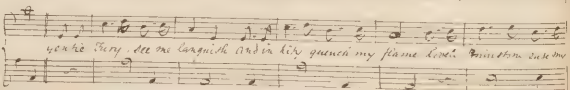
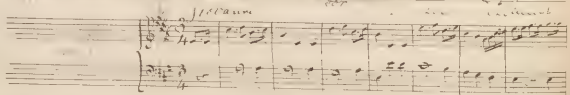
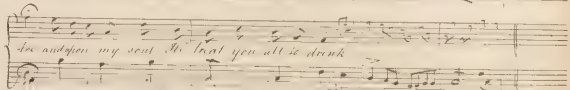
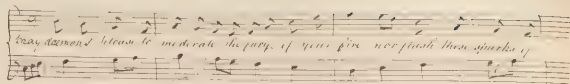


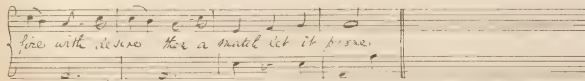
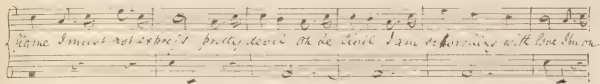
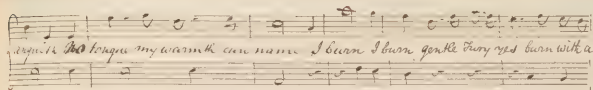
hot sound about Giovanni let us hear let let lifting, hot





f. 4





and the choir

Air *Si vanne*
She killed - she practised with her

Devils - they'd them sans ceremony She kiss'd - she practised with so she Devils & Changelings

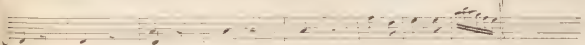
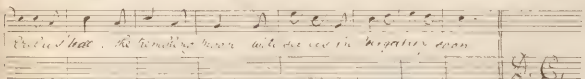
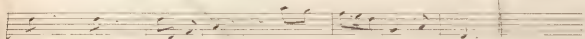
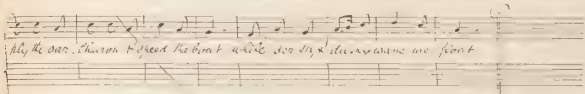
Ceremonie out of all the sweet Tunes that e'er drove man mad Hear of Brimstones the

fiery for me Cream of Tartars the fiery Flower of Brimstones the fiery Cream of Tartars the

fiery for me

Scene 2^d

Chorus - Tell the boys





|| July fare thy and ||

|| was after the effect ||

|| piece, etc. ||

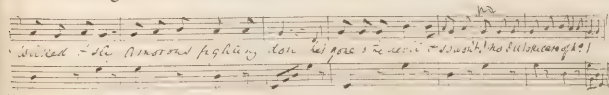
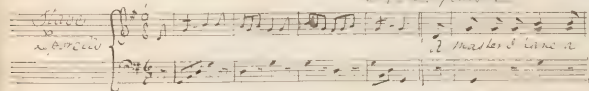
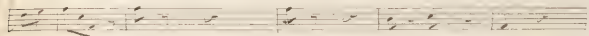
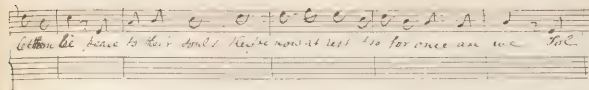
Thia

don't be too sure

Mess. Drain memory Pores & Simplicity

We are three solitary widowers that have lost our wives & their friends are gone.

But now we will have back our lives by the in-famous churchyard and there will



Song

Leperello

Here told in Spain a storye full of, one con gio.

Among the girls a leuer of a fellow & he had a son & they called up

ello with his primo, Bufo into Refeo Leighs Lyghdon Giovanni

h'lo

Lop. 100

Teste 116

Women *Unit*
you cruel perjured villain!

Men *Unit*
Oh Foul & let

thou own your daughter's blood was from her womb & it's possible

Is no less *the*

wives & huttles like it is some how & that's clear their bodies in the green River

So

Downy Woodpecker Song

Handwritten musical notation on a page from a manuscript. The notation is written on ten staves. The first staff contains the lyrics "And but O'er should we have" written below the notes. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink and appears to be from the 19th century.

Chorus of Heph'haon

here here what can the matter be.

here here,

Dear dear what can the matter be Oh dear, what can the matter be what ails this old man

Tri Missed P.S.

bray

This fellow has come from the regions infernal & bro't back our

hines whom's hand were as loss nail distinguishing our guilt with black and dismal to prison house

Chor!
hine them away they what do's bark y' woids to you who's not track't he being on back too

we'd not have with him more to do these braddie with him that man

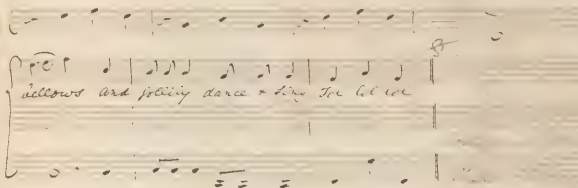
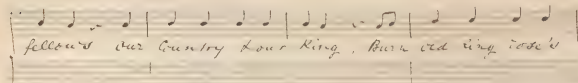
Glee. Grand Chorus

Handwritten musical score for a glee chorus. The score is written on three systems of staves. The first system has a treble and bass staff with lyrics "away with fight and". The second system has a treble and bass staff with lyrics "quarrel, Black eyes, crackle heads that bring, let us attack the". The third system has a treble and bass staff with lyrics "barrel and all, jolly sing to us let's drink like hearty". The music is written in a cursive, handwritten style.

away with fight and

quarrel, Black eyes, crackle heads that bring, let us attack the

barrel and all, jolly sing to us let's drink like hearty



Song Mrs. Brooks

W. H. Brooks

1840

Trío *Deporello*
 Your love did dwell in your humble shed when twilight
Han

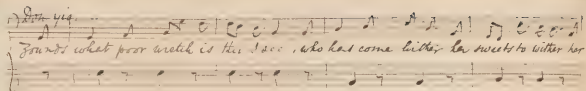
Selling and gleaning she yielding she gets a little bit of bread & is so sweet in the life she led her

Wall has furnished her barns & nourished the natives with dainties & *feasts* For working

Folks must still be fed and fished both require some ground


1.9.

Don't you



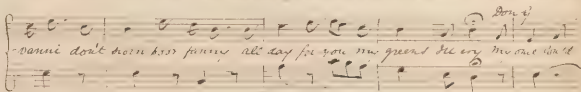
Founds what poor wretch is the face, who has come hither la sweet to wether her

Tanny

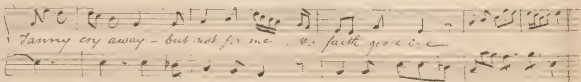


hushy now is all my eye blugge out don't let he with come high dear Don't you

Don't you

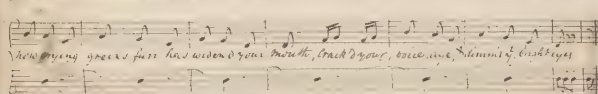
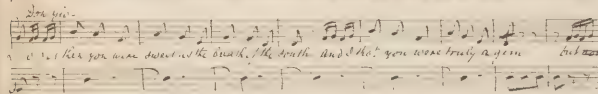
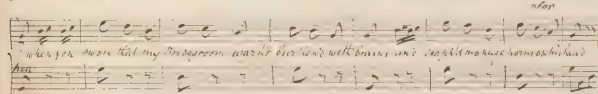
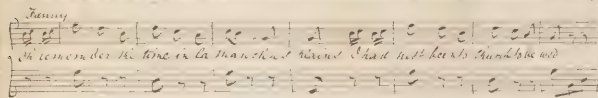
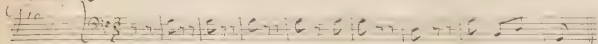
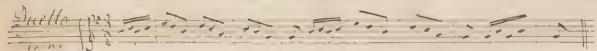


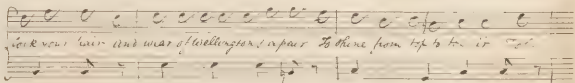
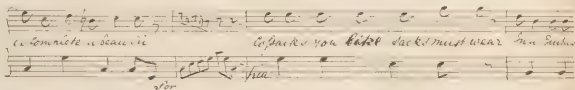
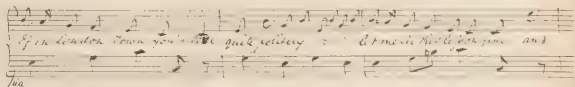
-Danni don't down here fanny all day for you my greens I cry my one heart

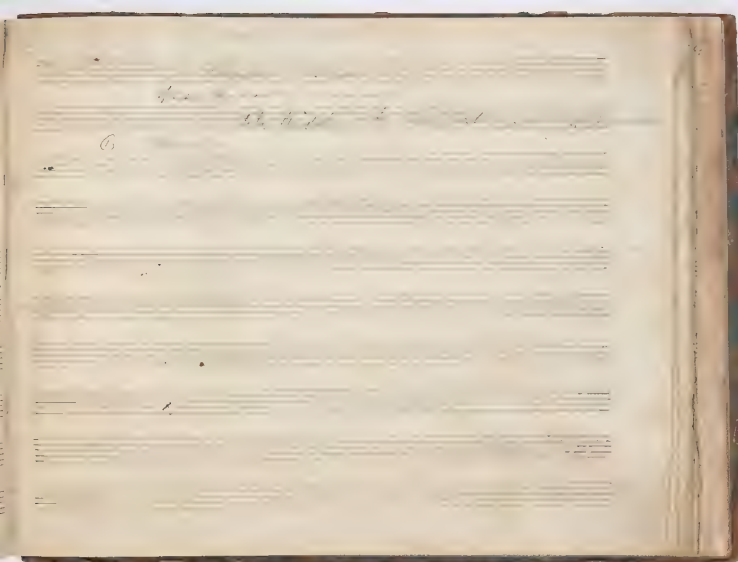


Tanny cry away - but not for me. No faith you e e

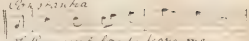
Duett to Billingsgate & Liff.
Song. xix.

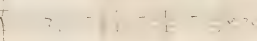


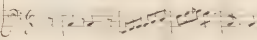


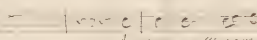


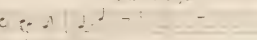
Duella
~~Scenes~~

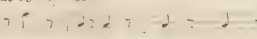
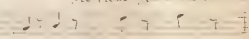
Cons.  *Exquisite* 

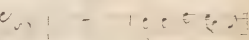
Fin.  *Thou wert born to leave me* 

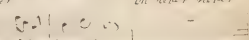
 *Am sure you'll never leave me* 

 *Portend to my love* 

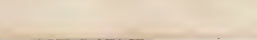
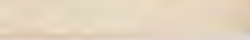
 *Oh never never* 

 *You cannot* 

 *Oh never never* 

 *proves* 

 *For this* 

 *rather by this* 

Oh a pea!

Alto
cello

Oh how charming the row

Alto

Oh how charming the row, the row, the row, the row

Alto

Hug her till her do for round, hug her till her do for round, she got

Alto

So our pounds are for so - rock she got so our f

Alto

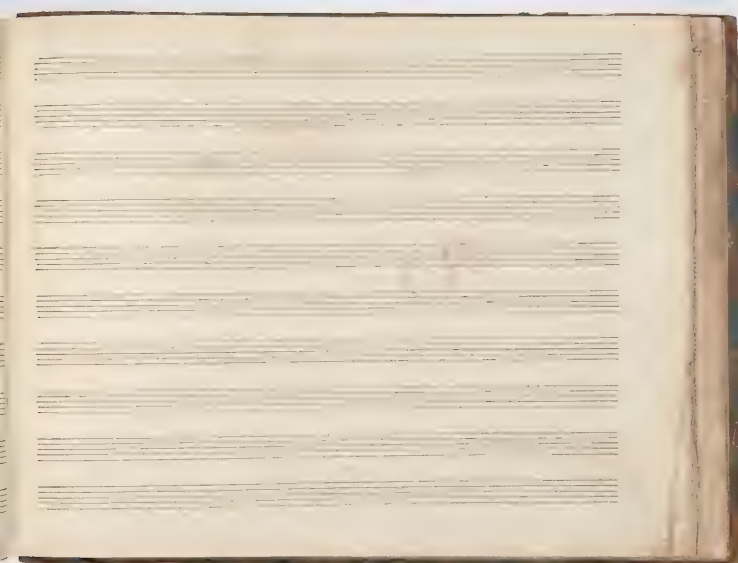
Air Giovanni "Mad I. Flaut"

Quett G. & Consorti together

Quett & Consorti Flaut & Violoncello

Air L'opéra "L'opéra de la Comédie"

Quett Flaut & Violoncello



From the collections of Sydney Living Museums / Historic Houses Trust of NSW

Andante

Allegretto

Andante

Allegretto

Will you dance with me now, yourself cheer my heart nor slight your partner: See, justille

ma

André as well la boule et la finale

In the end of our formal alle turns

for *ma*

ad libitum

Thine to mine, I mine to thine and all as sweet our hearts shall meet tho' we in love's

Constanza

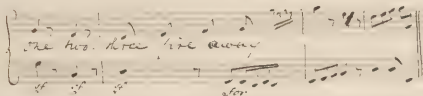
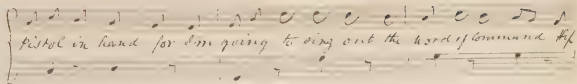
Carle join willingly do with you'll dance cheer your heart nor slight your partner

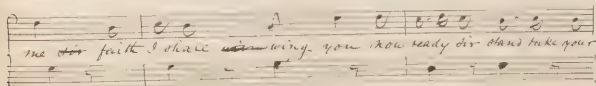
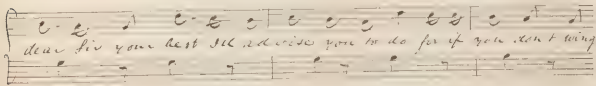
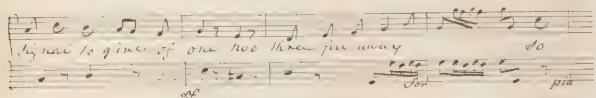
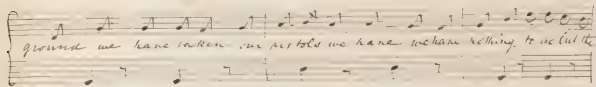
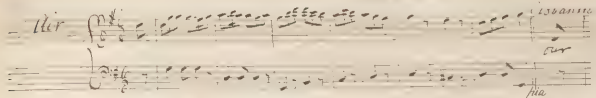
Alto
 M. D. English
 I'll get me a pipe & a
 ha

get me a pot & in that rural box there I'll sit till dot and till doodge a

foot 'till my dinner I've got off the roast beef of old England off

off the old English roast beef
 Duet
 I'll get me a
 ha





short by do

Her *Giovanni*
If in death, what chance believe is better

begin get me do or else the resurrection then will beat the devil of his due. Bid all my
ma

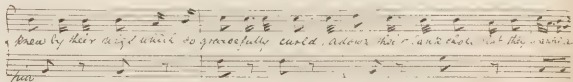
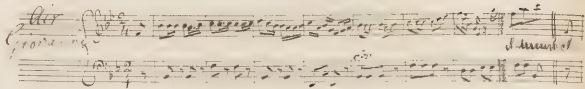
treachments banish terror and get another as soon as they will and try if you to possess

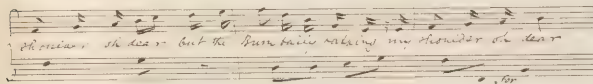
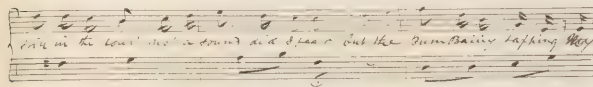
Borrow to pay the undertakers bill Sir

the³ it is now I am done Sir
Take the good I have on trust
Carry them to some broker's door
And raise on them a little dust

² Give for my funeral sermon pay
Then for your services so civil
Here before'll hear me say
I'll give you heartily to the devil

Pro *leopardo* *ionthania*
Gio anni gene me me vunt no. anni gene
Pro
leo ion sup ion
Pro, Trial it comes as today & nothing we can do. You must give a lee bett home and
me for oh the law's a mill that without grist will never go
lawyer there is one pound lawyer there is two. Now I am without a pound
thanks to law byon for oh. Speer the law on me has clapp'd its paw. For the law is
mill that without grist will never go





2.

Giovanni

Song

Ho Kes

Come over the water or down the bridge and

into the Kings bench Giovanni And over the water we now must hudge or get in a

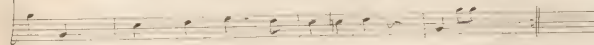
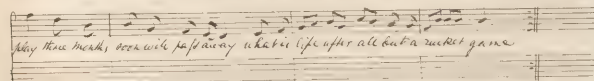
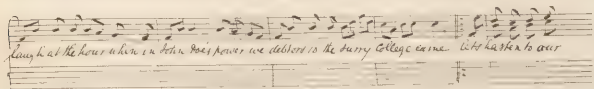
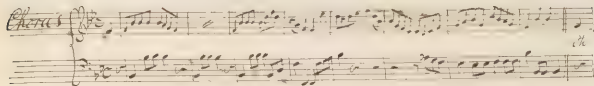
Come Giovanni

Giovanni you love a tame Giovanni you love

For *Ma*

Brandy Giovanni you love a pretty girl fine as sweet as ~~sweet as sugar~~ Sugar

Candy *the Cup*



Handwritten musical score on aged paper. The first system consists of two staves: the upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature, and the lower staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "What's the gay" are written below the first staff. The second system also consists of two staves, with the lyrics "Even to me at the house I was in shall I get free From the Kings Bench" written below. The third system consists of a single staff with the lyrics "Oh will to joy and mirth becom a joyous birth becomment." written below. The paper shows signs of age, including discoloration and wear along the edges.

What's the gay

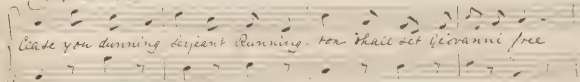
Even to me at the house I was in shall I get free From the Kings Bench

Oh will to joy and mirth becom a joyous birth becomment.

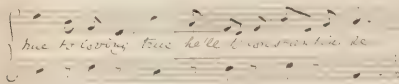
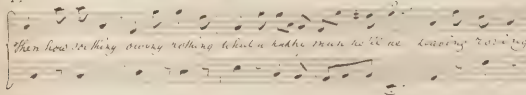
Air



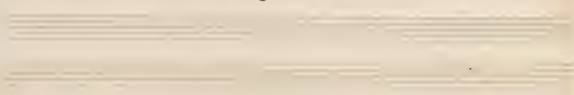
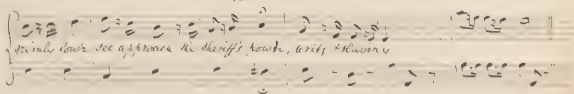
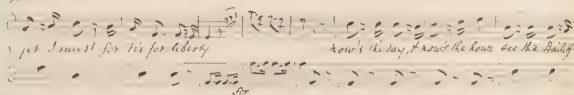
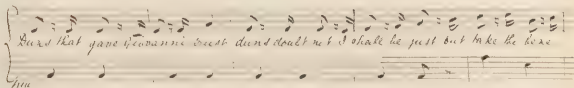
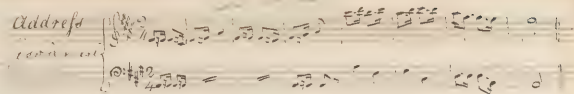
Instantia

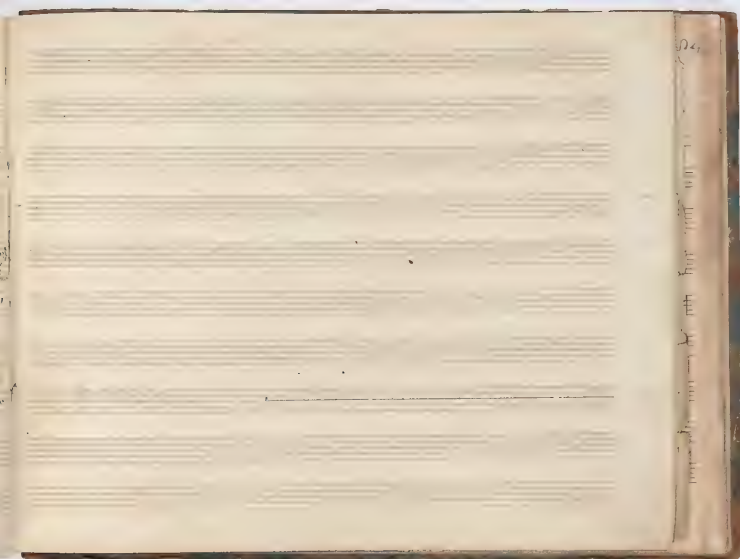


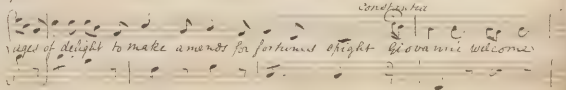
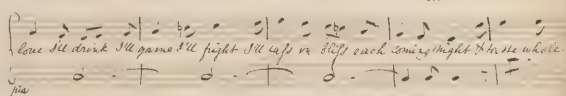
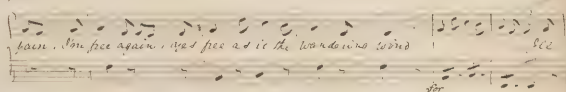
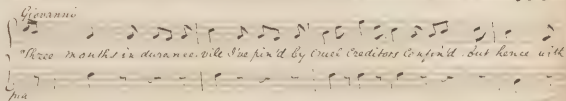
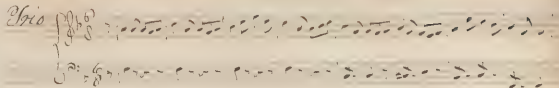
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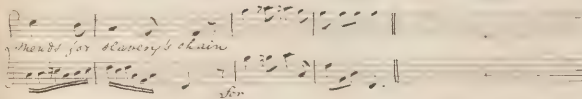
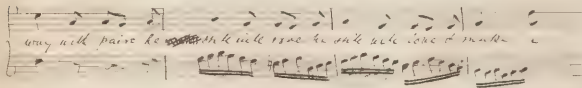
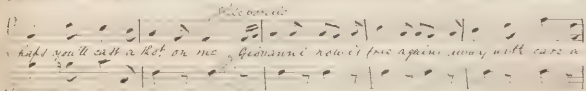
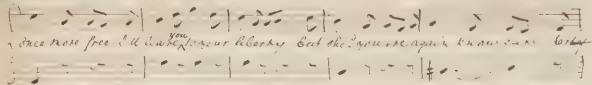


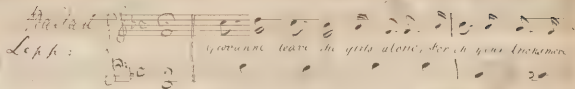
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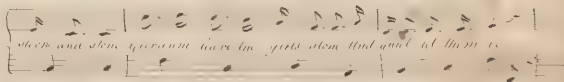




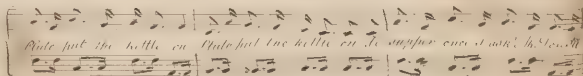




 Lapp: *garraun leave the girls alone, for in your drunkenness*



stern and stern garraun leave the girls alone that and at them is

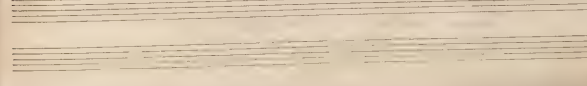
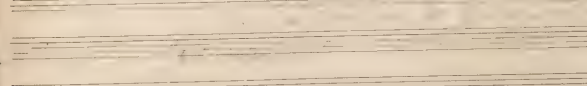
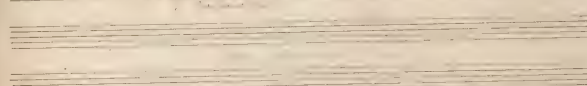
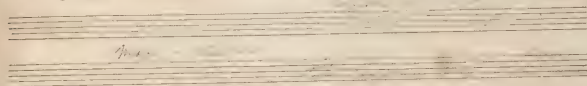
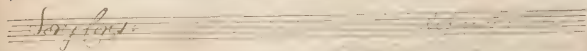
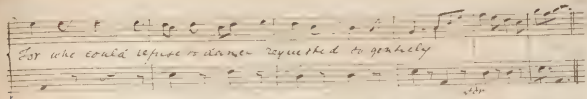


Pute put the bottle on that put the bottle on to supper once I ask the town



~~ask~~ ask men now I tell

Sing Lapp: "I'm a fiddle"



THE RED CROSS KNIGHT.

Set to Music by

J. R. FALLISTON.

Printed at the
Mus. 12th 1794

London Printed & Sold for the Author by R. Birchall 133. New Bond Street.

Price 2^d 6

ALLEGRETTO.

Blow war-der, blow thy sounding horn, And thy Banner wave on high,

For the

in the Ho-ly Land, and have won the Vic-tory, and have won the

in the Ho-ly Land, and have won the Vic-tory, and have won the

Christians have fought in the Ho-ly Land, and have won the Vic-tory, and have won the

Victory.

Victory. Loud loud the War-der blew his horn, And his Ban-ner wav'd on high,

Victory. Loud loud the War-der blew his horn, his horn, And his Ban-ner wav'd on high,

105

Let the mass be sung, And the bells be rung, And the feast, the feast eat

Let the mass be sung, And the bells be rung, And the feast, the feast eat

eat

mer-ri-ly. And the feast, the feast eat

mer-ri-ly, Let the mass be sung, And the bells be rung, And the feast, the feast eat

mer-ri-ly, Let the mass be sung, And the bells be rung, And the feast, the feast eat

mer-ri-ly, Let the mass be sung, And the bells be rung, And the feast, the feast eat

mer - ri - ly the feast eat mer - ri - ly mer - ri - ly mer - ri - ly .

mer - ri - ly the feast eat mer - ri - ly mer - ri - ly mer - ri - ly .

mer - ri - ly the feast eat mer - ri - ly mer - ri - ly mer - ri - ly .

The Warder look'd from the Tow'r on high, As far as he could see. I

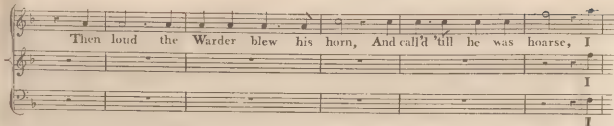
I

I

see a bold Knight, and by his Red Cross, He comes from the East Coun - try.

see a bold Knight, and by his Red Cross, He comes from the East Coun - try.

see a bold Knight, and by his Red Cross, He comes from the East Coun - try.



Then loud the Warder blew his horn, And call'd 'till he was hoarse, I



see a bold Knight, and on his Shield bright, He bear-eth a Flaming Crofs.

see a bold Knight, and on his Shield bright, He bear-eth a Flaming Crofs. Then down the

see a bold Knight, and on his Shield bright, He bear-eth a Flaming Crofs.



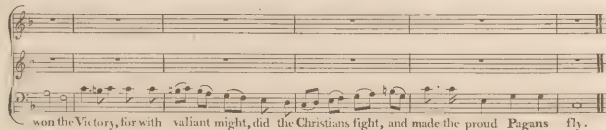
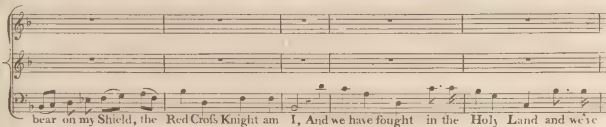
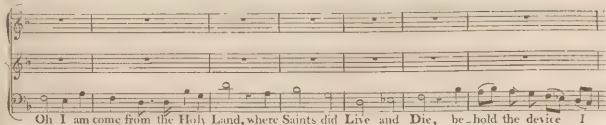
Lord of the Cas-tle came, the Red Crofs Knight to meet, And when the Red Crofs

100

Thou'rt welcome here, dear Red Crofs
Knight he espied, Right loving he did him greet.
Thou'rt welcome here, dear Red Crofs

Knight, dear Knight for thy Fame's well known to me; And the Mafs shall be sung, And the Bells shall be
And the Mafs shall be sung, And the Bells shall be
Knight for thy Fame's well known to me; And the Mafs shall be sung, And the Bells shall be

run^{mf}g, And we'll feast right merrily, merrily; And we'll feast right mer-ri-ly, mer-ri-ly, mer-ri-ly.
rung, And we'll feast right merrily, merrily; And we'll feast right mer-ri-ly, mer-ri-ly, mer-ri-ly.
rung, And we'll feast right merrily, merrily; And we'll feast right mer-ri-ly, mer-ri-ly, mer-ri-ly.



Thou'rt wel.come here, dear Red Crofs Knight, dear Knight come lay thy Ar.mour

Thou'rt wel.come here, dear Red Crofs Knight, dear Knight come lay thy Ar.mour

Thou'rt wel.come here, dear Red Crofs Knight, come lay thy Ar.mour

by, And for the good ti..dings thou dost bring, We'll feast us

by, And for the good ti..dings thou dost bring, We'll feast us

by, And for the good ti..dings thou dost bring, We'll feast us

merri.ly, merri.ly, mer.ri.ly, For all in my Castle shall re..joice,

merri.ly, merri.ly, mer.ri.ly, For all in my Castle shall re..joice,

merri.ly, merri.ly, mer.ri.ly, For all in my Castle shall re..joice,

That we've won the Vic-to-ry, that we've won the Vic-to-ry.

That we've won the Vic-to-ry, that we've won the Vic-to-ry.

That we've won the Vic-to-ry, that we've won the Vic-to-ry. And the

ma's shall be sung, And the bells shall be rung, And the feast eat merri-ly,

And the ma's shall be sung, And the bells shall be rung, And the

merri-ly. And the

The musical score is handwritten on aged paper. It features three systems of music, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the notes. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line. The lyrics are: 'That we've won the Vic-to-ry, that we've won the Vic-to-ry.' (first line), 'That we've won the Vic-to-ry, that we've won the Vic-to-ry.' (second line), 'That we've won the Vic-to-ry, that we've won the Vic-to-ry. And the' (third line), 'ma's shall be sung, And the bells shall be rung, And the feast eat merri-ly,' (fourth line), 'And the ma's shall be sung, And the bells shall be rung, And the' (fifth line), 'merri-ly. And the' (sixth line). There are some markings above the notes, possibly indicating phrasing or dynamics.

feast, the feast eat mer-ri-ly, And the mafs shall be sung, and the
the feast eat mer-ri-ly, And the mafs shall be sung, and the
feast, the feast eat mer-ri-ly, And the mafs shall be sung, and the
bells shall be rung, And the feast, the feast eat mer-ri-ly, the
bells shall be rung, And the feast, the feast eat mer-ri-ly, the
bells shall be rung, And the feast, the feast eat mer-ri-ly, the
feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.
feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.
feast eat mer-ri-ly, mer-ri-ly, mer-ri-ly.

THE EPITAPH,

GLEE for THREE VOICES, Composed by J. W. CHILCOTT, Mus. Doc. Oxon.

London, Printed & Sold for the Author by Messrs Birchall & Co, 133, Norfolk Street.

Page 1.

Espress

LARGO

For-give blest shade the tri bu ta ry tear, That mourns thy ex-it from a

For give blest shade the tri bu ta ry tear, That mourns thy ex-it from a

For give blest shade the tri bu ta ry tear, That mourns thy ex-it from a

world like this, For give the wish that would have kept thee here, And stay'd thy

world like this, For give the wish that would have kept thee here, And stay'd thy

world like this, For give the wish that would have kept thee here, And stay'd thy

progress to the seats of bliss. No more con-find to grov'ling scenes of

progress to the seats of bliss. No more con-find to grov'ling scenes of

progress to the seats of bliss. No more con-find to grov'ling scenes of

night, No more a te-nant pent in mor-tal clay, Now should we

night, No more a te-nant pent in mor-tal clay, Now should we

night, No more a te-nant pent in mor-tal clay, Now should we

ra-ther hail thy glo-rious flight, And trace thy jour-ney to the realms of

ra-ther hail thy glo-rious flight, And trace thy jour-ney to the realms of

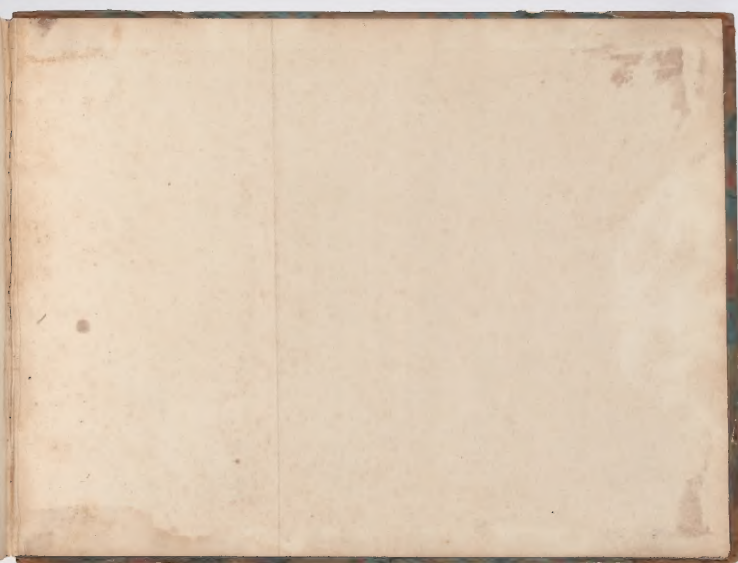
ra-ther hail thy glo-rious flight, And trace thy jour-ney to the realms of

day, And trace thy jour-ney to the realms of day

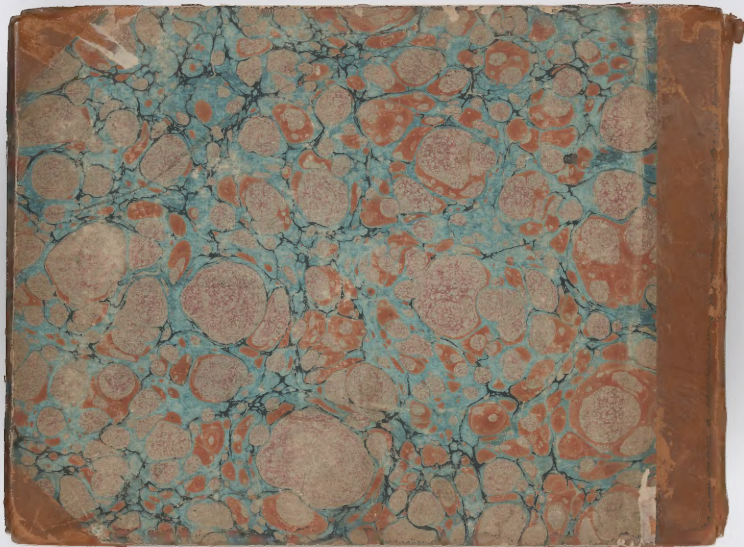
day, And trace thy jour-ney to the realms of day.

day, And trace thy journey, thy jour-ney to the realms of day.

The Castle of Andalusia ———— Smith . . .
Blue Beard ———— Kelly
The Deserter —
The Red Cross Knight ———— Calverton



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